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TOPSY VENN.

THE WORLD'S METROPOLIS.

LONDON, August 1, 1880.

The Savage Club, at one time an assemblage composed exclusively of actors, is now an organization including a great percentage of followers of other professions, albeit the majority of its members legitimately or in gratification of the popular hobby claim kinship with the stage in some degree more or less defined. Journalists in particular affect the club; musicians, both composers and executants, form a considerable proportion; and the names of a sprinkling of artists are to be found on the roll. The Earl of Dunraven, a young nobleman whose professional proclivities are more acquired than constitutional, does duty as President—his occupation of this ornamental office being regarded as sufficient honor done to the club to compensate for his admission to the club. But although there is a certain miscellaneousness in the components—in the sentiment of hospitality—the members are always unanimous, and it is a pleasant task to place on record their most recent transaction in this regard—the Breakfast to American actors which was given last Friday in the Grand Hall at the Criterion. In view of the fact that the English stage is at present almost in the hands of American professionals, the compliment was both well-timed and agreeable, and can not fail to increase the cordiality which already exists between two sections of one profession. The Breakfast, which was in fact an elegant dejeuner, was under the presidency of Mr. Barry Sullivan, and Mr. James Russell Lowell, your Minister, was among the guests. These numbered upward of three hundred, and included Lawrence Barrett, Harry Becket, George Delacher, R. J. Filkins, S. French, W. J. Florence, N. C. Goodwin, Harry Hawk, Bronson Howard, E. M. Holland, John Howson, George S. Knight, Henry Lee, M. V. Lingham, W. A. Mestayer, J. S. Peakes, McKee Rankin, J. T. Raymond, W. E. Sheridan, G. B. Waldron, and many other gentlemen equally well known in America. The hosts, who in fact outnumbered the guests, included half the professional genius in London, filled their positions in a manner that led to an interchange of far more than ordinary expressions of good fellowship and fraternity.

The toasts of the Queen of England and the President of the United States having been duly honored, Mr. Barry Sullivan felicitously proposed "The health of our American cousins." To this, Messrs. McCullough, Florence, Rankin, Raymond, and Sheridan responded; but it must be admitted that as orators none of these gentlemen were particularly brilliant. Indeed, with the exception of Mr. Lowell, in replying to the toast of his own health, which was proposed by Mr. Charles Dickens, none of the orations were distinguished for anything more than a universal expression of self-depreciation, which carried one speaker to such a length that he unconsciously damaged the character of a friend by asserting that he (the present deponent) "occupied the same position as the last, inasmuch as he was a very bad speaker!" which was unkind of Mr. Sheridan, although Mr. Raymond just previously had been bewailing his own lack of eloquence. Mr. Julian Hawthorne, Mr. Charles Millward, and Mr. John Hollingshead were among the others speakers, and Mr. Florence, in as many words, proposed the health of the Drama and kindred arts, coupled with the name of the chairman. One of the "kindred arts" was represented in agreeable fashion by Mr. F. H. Celi and Mr. Arthur Matthison, whose vocal efforts, aided by those of Mr. T. Drew and E. Bending as accompanists, did much to promote the enjoyment of the afternoon—an afternoon long to be remembered by both the "Savages" and their guests.

Heralded by a prodigious display of advertising, Haverly's Mastodon Minstrels were last night heard for the first time in London—indeed for the first time in England. Her Majesty's Theatre, until lately the home of grand opera, has therefore undergone a considerable transposition, for the descent from the productions of Verdi, Wagner, Gounod, Boito and Bizet, to say nothing of Mozart, Donizetti, and Beethoven, to the standard of negro melody is decidedly considerable. The audience on the opening night was enormous and well disposed—as an English audience ever is toward new-comers—and for the sake of the enterprise displayed in bringing over the company and in placing the entertainment on the stage, it is to be hoped that as good business will be done until the close of the season. The performance itself, familiar enough to you, did not appear, after all, so particularly full of novelty even to Londoners, the presence of eight end men being the only appreciable difference, during the first part, from any ordinary show of the Moore & Burgess Minstrels. It was in the succeeding portion of the programme that the merits as specialty artists of many of the troupe became apparent; and they no sooner became evident than they were warmly recognized. Billy Emerson, for instance (it appears to be etiquette to allude thus familiarly to burnt-cork professors), in his clever recitations and comments, and even in his singing of an absurd burlesque of "Grandfather's Clock," was particularly and deservedly successful. There is a humor about Billy's utterance which is new to London, or rather was new until George Thatcher appeared at the St. James Hall. Similarly, much praise is due to Sam Devere for banjo-playing and comic ballad rendering. Billy Welch and Billy

Rice (more Billys) were very droll. But the best impersonation of the evening was that by Mr. McAndrews as the "Watermelon Man," which was a little bit of character acting considerably beyond the ordinary range of "mugger" performances. In the piece of business called the "Turkish Patrol" a number of black Turks marched once across the stage and twice down it, apparently going to war without any accoutrements. But when, tiring of that sort of thing, they suddenly threw off their Oriental garb, it became apparent that they had merely been stretching their legs preparatory to giving a really fine exhibition of dancing—which the programme elegantly describes as a "resplendent clog tournament." This was much applauded, and even more so was the sketch called The Old Kentucky Home—a sort of shadow dance—being so excellently executed as to receive a vociferous demand for an encore. The entertainment concluded with a burlesque of The Banker's Daughter, called The Broker's Daughter. At the fall of the curtain, the usual call for the manager being made, Mr. Kayne, the interlocutor and stage manager, appeared. Considering that Mr. Haverly is so persistently placarded as the inventor, manufacturer, proprietor, and everything else of the company, it is a pity he was not present personally to receive these congratulations, and so some of the people seemed to think.

Mr. Raymond, in his speech above referred to, made one pathetic allusion. It was when speaking of his pleasure at seeing critics present he congratulated himself on the fact that their criticisms on the play in which he is at present appearing as Colonel Sellers would be conveyed to the author, Mr. Mark Twain. No doubt the remarks that have attended this production have proved anything but agreeable reading for Mr. Raymond, although they have one and all been flavored with very agreeable personal references. But it is a mistaken idea on the part of American stars or managers to present to the English public such knock-kneed effusions. The idea that any sort of inconsequential rubbish—any collection of disconnected incidents—is attractive enough so long as some luminary appears in the principal part, is entirely erroneous, as recent experience testifies. Popular favoritism prevails to a very great extent; and once received into its charmed pale, it takes a good deal to turn public inclination from its choice. But such deliberate impositions upon good-nature are pretty certain to prove sufficiently powerful—as witness the result of the production of Estella at Covent Garden during the opera season, in which even the appearance of Mme. Patti was unavailing to produce success for an undeserving work.

The Danites continue to attract good audiences at the Globe, whence it will go on a long tour. But by that time the cast, with the exception of Mr. and Mrs. Rankin, will have been entirely renewed. Mr. W. E. Sheridan, whose powerful representation of the Parson has met with so much appreciation, will shortly return to America, and Mr. Lindsey Harris, the original Limber Tim (in England), and Mr. Henry Lee, his capable successor in the part, sail next Wednesday.

Mr. and Mrs. W. A. Mestayer return from their tour to their Tourists by the steamer that carries this. Mrs. Mestayer, previous to her departure, gave a series of sittings to an eminent firm of photographers, which resulted in a request from the firm for permission to publish her likeness in connection with Mrs. Langtry, Mrs. Wheeler, Mrs. West and the rest of their collection of fashionable beauties. Not unnaturally Mrs. Mestayer accepted the compliment, and gave the permission. It is a pity that she so lowered herself. Miss Laura Don is at present enjoying the serene delights of a first visit to Paris. During her previous visit to Europe the Commune was raging, which rendered a trip to that city scarcely advisable.

After a short recess the Lyceum Theatre is to reopen with the long-promised revival of The Corsican Brothers—in which M. Arthur Mathison is to play the double part with Mr. Henry Irving. The play is to be produced with all the old effects and a good many new ones, and is to be a very interesting and—probably—successful affair.

Patti having purchased Craig-y-nos Castle in Wales, entered into possession last week. The honor thus done to the principality appears to have acted in an extraordinary manner on the worthy inhabitants. A sort of housewarming was tendered to the lady—who was of course under the escort of Signor Nicolini—which included a magnificent display of fireworks, in which the set pieces consisted of portraits of that happy pair, with fiery inscriptions setting forth the most noteworthy of the lady's successes. But this outburst of enthusiasm did not meet with due appreciation, for the next day Patti and the Signor left for the Continent.

F. C. Burnand having succeeded the late Tom Taylor as editor of Punch, an improvement in the character of that journal's wit is therefore possible if not probable.

W. C. T.

Mr. David M. Peyser leaves for Galveston, Texas, Sept. 1, to enter upon the duties of business manager of the Tremont Opera House and Texas Circuit, under Harry Greenwall. The Tremont will open Sept. 27, with "The Harrisons," to be followed by Child of the State, Alice Oates, Banker's Daughter, John McCullough, and Mary Anderson.

JAMES ROBINSON PLANCHE.

By J. PALGRAVE SIMPSON.

One of the brightest and most genial writers that ever shed sunlight on the British drama has lately gone from among us. Although at a very advanced age—he was eighty-four years old when he departed—his latest little lyrical effusions were replete with all the elegance and grace, and even juvenile freshness and sparkle, which characterized his earlier productions. The buoyant spirit of poetical fancy, and "quickness and quip" and flowing measure, remained unimpaired to the last.

James Robinson Planché was born on the 27th February, 1796, and was descended from a French Huguenot family, which, with many others, fled from France after the revocation of the Edict of Nantes, and settled in England. The foreign name, it is said, had degenerated in English mouths to that of Plank, in spelling as well as in pronunciation; until young Planché, who early evinced a fondness for that archaeological research which, in his after years, stood him in such good stead in his life's path toward fame and fortune, insisted, in spite of the jeering of acquaintances on the score of affectation, on restoring the name to its legitimate orthography and accentuation. Subsequently even, when the name was well-established and universally recognized, his friends and associates would jestingly fix the date of any theatrical doings, in which he was concerned, as "Consule Planco."

This early taste for literature may be supposed to have been derived from his mother, a lady of considerable literary ability. His archaeological propensities seem to have been implanted in him from his birth; and the study of antiquity, especially as regarded heraldry and costume, was one of his earliest hobbies.

His connection with the stage would appear to have been decided by a mere freak of fate. When quite a youth he wrote, for private representation by young amateurs among his friends, a burlesque entitled *Amoroso, King of Little Britain*. It was a mere imitation of *Bombastes Furioso*, *Chrononhotonthologos*, and other (now effete) productions of a school which delighted in turning into ridicule the bombastic fustian of the tragedies of a somewhat earlier period. This not very clever effusion, which, however, was destined to be the parent of a long progeny of bright, witty and charmingly written extravaganzas, fell, by chance, into the hands of John Pritt Harley, the comedian, who was sufficiently pleased with it to present it to the then managing committee of Drury Lane Theatre, where it was first played in May, 1818, and with very considerable success. The time had not yet gone by when such ultra-burlesque and extravagant productions were still to the taste of the public palate.

This first start, so auspiciously made, determined, there can be no doubt, one of the paths in the youth's future career which led him to distinction. From that time, his literary efforts were chiefly, although far from entirely, devoted to the stage. Dramatic productions of every kind flowed rapidly from his pen, and commanded success wherever they were given.

It must be admitted that most, if not all, of these productions—comedies, comediettas, vaudevilles, farces, burlettas, or whatever they may have been called—were derived from the French stage, and were what is now called "adaptations from the French." But in those days critics had not begun to investigate the sources from which any new dramatic work on the English stage might have sprung. The epithet "original" was never taken with consideration. Planché's pieces were accepted as wholly emanations from his own brain; and among his admirers he was hailed by the denomination of "The English Scribe." "Scribe in English" would have been the juster and truer designation. It must be said for the British dramatist, however, that his adaptations were made with so much ease, and natural freedom, and bright dialogue, that they always acquired the stamp of genuine British ware, and might have passed for such in the judgment of all but those who had an intimate knowledge of the French stage and its latest productions. Such connoisseurs were rare when Planché commenced his dramatic career. His numerous little pieces, moreover, were so daintily manipulated from the French, and were treated with such lightness and sprightliness of touch, that they frequently assumed shapes of a higher order than the original could show. In such instances Sheridan's sneer about "stolen children disguised" would have lost its point. Many examples of this adroitness in remodeling might be given. One of the most obvious may be found in *The Loan of a Lover*, adapted from Scribe's *Zoe*, or *L'Amant Prete*, which is in every respect superior to the original piece. It still maintains its place on the English stage. "Custom" has not "made it stale."

Whatever the origin of Planché's dramatic pieces, there can be no doubt that he exercised a considerable influence on the English stage. The two most characteristic qualities of his writings were taste and elegance. Breadth of tone in comedy—power which might in most cases have been more justly looked on as fustian, and sentiment which chiefly displayed itself in maudlin clap-trap—had been the main attributes and aims of most of the dramatists of the first quarter of the century. Planché introduced into his work elements which gave a fresh direction

to the comedy writers of the period. True, they were redolent of hair-powder and bedecked with patches; but they had a pleasant smack of elegance and grace; and, although not displaying the breadth of low comedy, the tendency to fine heavily-phrased writing, or the platitudes of artificial sentiment which were the prevailing characteristics of most of his immediate predecessors, they were accepted with delight by the public. In adopting and adapting French models he had imbued himself with the spirit of the French school, and almost founded a new school of his own. "The natural," somewhat heightened in color by that stage rouge, which is more or less necessary to all dramatic doings, and the due proportions of which were well taught by his foreign prototypes, took the place of stereotyped artificiality.

It was not, however, to the "hundred and one" pieces of this description, varying in importance and in weight, that Planché has owed his principal fame as a dramatic author. His name must be always chiefly remembered in connection with his elegant and graceful "extravaganzas," as he called these freaks of pretty fancy. How he writhed, poor man, with indignation and annoyance, if anyone spoke of them as "burlesques."

It was when Mme. Vestris held the reins of management at the Olympic Theatre, and had herself introduced a new era of taste and elegance in costume, decoration and scenery, besides an entirely new system of natural and, at the same time, effective stage management, that Planché commenced his career of "extravaganza" in collaboration at first with his friend Charles Dance, and stamped favorably on the public mind a fresh species of entertainment, which at once achieved an immense success. In the beginning the lucubrations of the joint authors were founded on classical subjects; and Olympic Revels, Olympic Devils, The Deep, Deep Sea, Telemachus, with other similar productions, filled the treasury of Mme. Vestris' fortunate little theatre.

When left to himself, Planché's fancy seemed to have turned to fairy tales and legends, as more congenial to his fantastic spirit, and, excepting his *Golden Fleece* (I believe), all his later extravaganzas, produced under the Vestris-Mathews management at Covent Garden and the Lyceum Theatres, were founded on fairy subjects, chiefly selected from the fairy tales of Mme. D'Aulnoy. At the Lyceum they followed each other in quick succession at Christmas-tide and Easter. Fanciful and graceful, and invariably put on the stage with exquisite taste, they always constituted one of the principal attractions of the London dramatic season.

To enumerate all these light and witty effusions of Planché's pen would be only to give a dry catalogue of gaudy splendors. But a few among others may be cited from a long list, such as *Puss in Boots*, *The Sleeping Beauty*, *The White Cat*, *Fortunio*, *The Fair One with the Golden Locks*, *The Invisible Prince*, *The King of the Peacocks*, *The Island of Jewels*, and *The Yellow Dwarf*. Nor should his pieces de circonstance, written somewhat after the fashion of the French revues, and of a satirical nature, as dealing with events of the day, be forgotten. Among these exceptional sparkling productions—which, however, may be said to have been often "over the heads of the audience"—may be enumerated, *The Drama's Levee*, *The Drama at Home*, *The Birds of Aristophanes*, *Mr. Buckstone's Ascent of Mount Parnassus*, *Mr. Buckstone's Voyage Round the World*; although these specimens are far from completing the list of these original and witty "skits" on topics of the day.

Eminently successful and highly prized as these vivacious and witty effusions were, illustrated by the prettiest and most graceful melodies in vogue at the period, as well as by exquisite scenery and dresses, they ceased in time, even during their author's life, to maintain a hold on public favor. The grew to be old-fashioned. The graceful extravaganza was gradually elbowed off the stage by the modern burlesque, in which pun was set aside for jingle of words or distortion of syllables; "breakdowns" became a necessary ingredient to catch the public fancy; and music-hall songs were substituted for popular Italian airs. Old players lamented the loss of these bright and delicate fairy-tales; and an attempt for a return to the old refinements of Planché's pleasant feeries was made from time to time. Managers revived, now and then, *The Invisible Prince*, or *The King of the Peacocks*, as refreshers to the popular taste of a more unrefined time. But their efforts were useless. Planché "drew" no longer, spite of all his bright and sprightly grace. The public palate had learned the smack of the strong brandy of burlesque, and rejected the lighter beverage of extravaganza, even though it may have been champagne, "as washy stuff," lacking all the best elements of intoxication. Those who would now appreciate Planché's style in this species of composition—his graceful, sweetly-flowing lyrics, his happy parodies, his witty turns of phrase, his fertile power of punning in that old strain in which puns were really "puns" and not mere ear-catching, jingling sounds—must now revert to the collection of his noted extravaganzas, and read what they can no longer see, supplying all the brilliant scenic accessories of other times by the force of imagination.

The collection of "Planché's Extravaganzas," lately prepared and edited by his friends Dillon Croker and Tucker (Rouge

Croix), and published, as a testimonial to the distinguished author, and for his pecuniary advantage, when evil days had fallen on his bright career, will afford the utmost delectation to all, who can appreciate, and revel in, poetic fancy shed over fairy-lore.

It was not only by his clever adaptations and charming extravaganzas, however, that Planché earned distinction on the stage. About the year 1822 he became attached to Covent Garden Theatre, then under the management of Charles Kemble, and altered and adapted to the modern stage many of the old comedies, which had fallen into the "sere and yellow," as unfit for modern representation. Among these were *The Woman Never Vexed*, *The Merchant's Wedding*, and *The Spanish Curate*, the first of which, more especially, insured a great success, and was translated (that is to say, Planché's adaptation) into German, under the title of *Die Gebrüder Forster*, a play still holding its place on the German stage. Here, too, he produced his opera of *Maid Marian*, with Bishop's music; and in the year 1826 had "the honor" (as he was wont himself to say) of writing the libretto of *Oberon* for Carl Maria von Weber. His association with the great composer was always looked back on by him with infinite pleasure and pride.

The most solid distinction, however, attained by Planché, was acquired, doubtless, by his archaeological knowledge and his antiquarian research. He was early in life affiliated to the leading archaeological societies. In historical costume he was considered the great authority of the time. In latter days the study has found other exponents. But when, in 1834, he published his "History of British Costume," his work was accepted with universal favor, and was long looked on as the textbook for the historian as well as for the stage. It was thus, as the master of knowledge on this subject, that, during his connection with Covent Garden Theatre, he was employed by Charles Kemble to correct and revise the costumes in *King John*, *Henry IV.*, *As You Like It*, *Othello* and *Cymbeline*, which were revived under his direction, and illustrated with dresses from his own designs. Similarly, when connected with the fortunes of the Vestris-Mathews management at Covent Garden Theatre, and afterward at the Lyceum—a connection which commenced in 1840, and lasted for a long series of years—he was engaged, not only as reader of plays at the theatre and general adviser, but as the supervisor of the costume department.

That the general acknowledgment of Planché's science and research in archaeological studies was not confined to the department of costumes, but spread over a far wider field, was evidenced by his appointment to posts at the *Heralds' College*, first as "Rouge Croix" and then as "Somerset Herald," in which latter capacity he somewhat mystified his correspondents occasionally by signing "Somerset," and thus puzzling them as to whether or not he was a duke.

As an antiquarian, then, it may be inferred that Planché obtained his highest distinction. But in the literary field he also called his laurels. A journey through Germany and the Netherlands, in 1826, produced his "Lays and Legends of the Rhine;" and a voyage down the Danube, in the following year, elicited a work on that then almost unknown river; both books were clever, bright, instructive, and pleasant, and commanded considerable attention and vogue. Then, lastly, he has given to the world his "Life and Recollections," in two volumes of agreeable gossip on men and things, that had passed before him during his long artistic career.

It was when he might have been thought bowed down by the weight of years, at the age of 80, that he had the courage and spirit and the fresh activity of mind, to commence two works of weight and importance, "The Cyclopaedia of Medieval Costume," followed by "The History of Costume," both of which works he lived to complete, to his own satisfaction and to the content of the antiquarian student in the world at large.

This active spirit, so varied in accomplishments, so deeply imbued with taste, so full of sweet and genial fancy, has at last passed away. The latter part of his life was unfortunately embittered by family misfortune. But he bravely took to his home a widowed daughter and eight children, for whose sake he still toiled and struggled with manly fortitude and Christian kindness. Suffering, also, from excruciating disease, was hard to bear in his old days. But his genial spirit still shone forth throughout all. He delighted to have friends around him, and strove to command his pristine gaiety. But the end came. After a brief battle for life, he murmured to a watching friend, "Take me from my bed." He was helped into his armchair; and there in a short time his spirit passed away with a placid smile on his lips.

Assuming the Leadership.
(Denver Daily News.)

The NEW YORK MIRROR is rapidly assuming the leadership among the dramatic journals of America. Its immense circulation gives it a prominence among the business men, while its able editorials and unprejudiced weekly resume of amusements, both musical and dramatic, makes it an authority generally which the profession are proud to support.

The Brightest.

(New York Sunday Democrat.)

The NEW YORK MIRROR is the brightest of the theatrical papers. Mr. Fiske, its editor, is a man of fine aesthetic taste.

frequent theatres, the managers are not overjoyed at the prospect. To make matters worse, immediately after the close of the Fair the Authors' Carnival will open and continue for a month or so.

The Trivoli is about the best patronized place of amusement in the city, and the way the operas are presented there reflects great credit on the management.

The co. is a strong one, embracing such names as Hattie Moore, Harry Gates and Harry Thompson. How popular they have become may be surmised from the fact that in a bouquet thrown on the stage to Miss Moore the other evening was a diamond bracelet set with her initials in emeralds.

Cincinnati.

Highland House: Manager Miles' Juvenile Opera co. has proven a very attractive card, taking as a criterion the success attending the first week's engagement. The Little Duke and Pinafore have both been presented in excellent style, the latter party in the latter appearing to especial advantage. Chimes of Normandy will probably be given during the latter part of the current week. John Watson, one of the attaches of the Grand Opera House, will be the recipient of a benefit 17th, with Pinafore as the attraction.

Coliseum Opera House: Power's Paragon Comedy co. opened season 14th, presenting Mme. De Neuville's new drama, Under the Willows, with the following cast:

Mons. Thibaut.....W. H. Leake
Albert de Favrolles.....W. H. Power
Duke de Sennerville.....E. C. McCall
Marion.....W. P. Sheldon
Count de Favrolles.....J. W. Power
Goutlan.....E. W. Flemming
Francis.....F. R. Stuart
Hortense (Countess de Favrolles).....Ida Van Courtland

Long before the curtain went up the house was packed, and by 8:30 it was estimated that fully 4,000 people were in attendance, and desirable standing-room commanded a heavy premium. The drama is interesting, and Messrs. Power, Leake and Sheldon, and the Misses Van Courtland and Della Palmer (Mrs. W. H. Power), deserve particular mention for their commendable acting. The troupe as a whole is a strong one, and Manager Hutchman is smiling auspiciously at the success scored by his opening selection. Rose Michel is underlined for an early presentation. 21st, Harry G. Richmond and co. in Our Candidate. 28th, Harry Rowe in Argonauts.

Heuck's Opera House: Is now undergoing the finishing touches, and will be in complete readiness for the appearance of Tony Pastor and troupe on the 21st. The roster of Heuck's for the season comprises the following: James Collins, manager; James E. Fennessy, treasurer; D. B. Hughes, scenic artist; Adam Webber, orchestra leader; N. C. Garland, machinist; Jacob Daum and Richard Johnson, ushers; Peter Dill, Ed. J. Corcoran and William T. Fennessy, doorkeepers; William Oster, policeman.

Vine Street Opera House: Is being thoroughly renovated preparatory to its opening 21st. The programme announced for that occasion is a strong one, embracing several of the leading celebrities of the vaudeville stage. Charles H. Yale will officiate during the season as stage manager, while Paul Feine will continue to lead the orchestra. A. J. Kover will attend to the scenic department. The stage has been enlarged and considerable new scenery added. The business of fiction will be one of the main features of the opening programme.

Grand Opera House: As previously announced by your correspondent, the Alice Harrison party in Photos open the season 30th; Barney Macaulay follows Sept. 6, and will in turn be succeeded by J. M. Hill's All the Rage comb. 13th, Maggie Mitchell is booked for a two weeks' engagement beginning Sept. 20.

Items: Manager Edwards' wife and family arrived from Baltimore 13th.—Prof. Otto Singer of the Cincinnati College of Music has returned from the East.—John Morrissey has recovered sufficiently to leave for Louisville.—The Murray-Ober comb. is billed for the following (Ohio) interior towns: Fostoria, 16th and 17th; New London, 18th, 19th and 20th; Cardington, 21st. Private advices from the co. report business encouraging since the opening of the season.—Manager Ballenberg of Pike's Opera House has secured Sara Bernhardt for a season of four nights and one matinee, beginning Feb. 21.—Max Maretzky will be one of the fixed features of the College of Music, the Board of Directors having secured the benefit of his services from Oct. 1.—Master George Breuninger, late of the Haverly Juvenile troupe, makes the jolliest little Silent Marine on the deck of the Pinafore, and must be seen to be appreciated.

There is every indication that the present season will be, theatrically speaking, a very successful one.—Officer Chumley, who was shot by Manager Snelbaker, died 10th, at 6 a. m.—Business Manager Anderson of the Milton Nobles Phoenix comb., left for New York 13th.—In addition to attractions previously mentioned as booked for Heuck's the ensuing season, are Harry Webber's Nip and Tuck comb., Annie Ward-Tiffany in Child-Stealer, the Hazel Kirke comb., John Dillon, and Baker and Farron. The latter team, by the way, are also claimed by Manager Miles of the Grand, and there is every prospect of a lively legal contest in the matter.—Manager Whallen of Louisville was in the city 13th.—Charley Callahan, the erratic genius who presides as dramatic critic on the Cincinnati Commercial, disclaims any clipping propensity, and in a burst of generosity informs the general public in a confidential way that it is an undisputed fact that "all correspondents of theatrical journals obtain their news from the daily papers in the city in which they reside." This will be news to The Mirror and the out-of-town staff generally, but can be satisfactorily explained by the fact that Mr. Callahan was for a number of years the Cincinnati correspondent of the New York Clipper, and having procured his news in the manner alleged, labors under the hallucination that all others do likewise.

The Cincinnati Orchestra left for Chicago 15th, to participate in the Knight Templars' celebration.

Colorado.

Forrester's Opera House (N. C. Forrester proprietor): The doors opened for the first time in three weeks 11th, for the presentation of Sam W. Smith's Border drama, California through Death Valley, the latest anti-Mormon sensation. The play was ably presented, with John Woodward in the leading role, Bill Williams. Mr. Woodward has justly made a reputation on the Pacific coast in this part. The piece is not, as the name would indicate, a blood-and-thunder production, but is a very entertaining and pleasing comedy, which will make its own reputation as the co. proceeds on its Eastern journey. They go hence to Kansas City.

Walhalla Hall: Ann Eliza Young is booked for two lectures 12th and 13th.

Palace Theatre: John Doyle is the recruit this week. Fun at Long Branch still the afterpiece, and business is prosperous.

Items: Donnelly and Drew, Irish impersonators, have dissolved partnership, both going it alone at present.—P. L. Wheeler, the former Denver correspondent of THE MIRROR, and more recently business manager of Alf Burnett's party, has returned from the East, bringing with him a bride.

Connecticut.

HARTFORD.
Roberts' Opera House (W. H. Roberts manager): Taking advantage of the Summer dulness, this house has been repainted in front, some of the scenery retouched and some new scenery added. The season can hardly be said to open until September, though the Jay Rial Humpty Dumpty comb. occupy the house 17th, at popular prices. As there has been nothing here for more than a month, with the addition of low prices they should pack the house. Of the bookings, Smith, Thayer & Moulton, the popular N. E. Circuit managers, promise the most, being down for more than a dozen performances. They play the Boston Ideal co. over this circuit, in addition to some eight or ten of the best combs. on the road. For September we have, 2d, Snelbaker & Benton's Majestic comb.; 7th, William Henderson's co.; 22d, Pat Rooney; 23d, Kate Claxton, and several others intermediate, with dates not positively fixed. Beyond that there are fully the usual number of performances promised, among them all classes of entertainment, from pantomime to opera, and from gift fakirs to clerical lecturers.

New National Theatre (J. K. Newton manager): But little in the way of renovation has been done at this house, as it was thoroughly overhauled last Summer. A new advertising curtain will be painted and the scenery touched up. No people are as yet announced, though Messrs. Hopkins & Morrow, the proprietors of this theatre, say they have a splendid season in prospect.

Items: James H. Wright, formerly treasurer of the New National, and now one of the lessees of the Academy of Music, Lynn, Mass., was in town this week.—Fred Warren, William Healy, William Conway, Ella Saunders and others are at present in town.

WATERBURY.
City Hall: The season here will open 25th by Aberle's Minstrels, to be followed by Mrs. Joshua Whitcomb Sept. 1; George Holland comb. 6th, John A. Stevens 10th, Pat Rooney comb. 17th, Amy Stone 22d, Kate Claxton 24th, Mrs. G. C. Howard 29th.

NEW HAVEN.
New Haven Opera House: 21st is held for Jay Rial's Humpty Dumpty.

Georgla.

COLUMBUS.
Springer's Opera House (F. J. Springer proprietor): Dates have been secured for the season by the following combs: Mme. Rentz's Minstrels, Humpty Dumpty troupe, Big Four Minstrels, and Mahn's Opera co., the latter giving Boccaccio.

Illinois.

BLOOMINGTON.
Opera House (Tillotson & Fell managers): This house is being refitted, a reception room added and a stage entrance at the rear—something much needed. This house has a greater number of attractions booked than ever before known at this season. Opens Sept. 1 with the celebrated Criterion Comedy co.

Durley Hall (George S. Smith manager): Florence Herbert Dramatic co. booked for Fair week, which commences 30th.

Items: Mlle. Marie Litta is in Chicago closing her contract with Mr. Slayton for the coming concert season. Litta's name will probably head a co. which Mr. S. will put on the road about Nov. 1.—There is a perfect dearth of amusements here.

ROCK ISLAND.
Harper's Theatre: Booked for the coming season—August 30, Counterfeit comb.; Sept. 2, Sprague's Georgia Minstrels; 11th, All Correct comb.; 17th, John Dillon; 21st, Child of the State; 22d, Buffalo Bill; 9th, Criterion Comedy co.; Oct. 5, Robson and Crane; 25th (entire week), Horace Herbert comb.; Nov. 2, Leavitt Specialty comb.; 8th, George S. Knight; 9th, Mary Anderson; 10th, Milton Nobles; 25th, John T. Raymond; Dec. 2, Alvin Joslin; 7th, Frank Mayo; 18th, Strategist co. The season promises to be a good one, as Ben Harper will endeavor to give the people of Rock Island first-class amusements.

SPRINGFIELD.
Chatterton's Opera House: Charlie Collins, assisted by home talent, presented Reward 11th, 12th and 13th, to fair business. Dora Gordon Steele appeared in connection with performance 13th.

Adelphi Theatre: Business for week past good, and on the 9th the following new faces appeared: Anna Cushman, Verona Carroll and Charles Mason.

Item: Barnum's Show is billed for Sept. 8.

ELGIN.
Dubois Opera House: Cotton and Forbes Comedy co. 30th and 31st.

Iowa.

DAVENPORT.
Davenport Opera House: Booked for the coming season to date—Sept. 16, John Dillon; 22d, Child of the State; 23d, Buffalo Bill; Oct. 23, Harry Webber; 26th, Hop-Scotch variety co.; Nov. 22, George S. Knight; Dec. 5, D'Oyly Carte's Pirates of Penzance; Sept. 1, Sprague's Georgia Minstrels are expected to open the house.

DEBUIQUE.
The Dutch Mendels (Harry and Leonie) gave an entertainment at Key West on 9th to a packed house. The German Theatre is to be opened Sunday, 15th, with a strong co. of German artists, to continue through the season. Nothing billed as yet at the Opera House.

COUNCIL BLUFFS.
Doherty's Opera House: Sam Gardner's Minstrels, booked for the 9th, failed to come. Booked: Gulick & Blaisdell comb. Sept. 3; Leadville Minstrels 14th; Blaisdell & Gulick 18th.

Indiana.

INDIANAPOLIS.
Dickson's Park Theatre: The benefit tendered Mrs. H. Moore was a decided success, and yielded a handsome sum to a worthy lady. A Terrible Secret, with Nat Harris in the leading character, and Sardou's Scrap of Paper, were most satisfactorily given. 16th and week, F. G. White, supported by Al Lipman and Fannie Mathias, will present Risen from the Ashes, for six nights and matinee.

Gilmore's Zoological Garden: The following variety talent to moderate business: The

Kirbys, Della Cooke, Milligan and Quinlin, Grace Garland and Nick Woodland, who were passably received. The entertainment, with a few exceptions, did not equal the entertainment of the week previous. Arrivals 16th and week: Frank Bell, Redmond and Clifton, Lester and Monack, Nimmie Kent, Fanny DeBar, and Ida Vanness. Departures: Milligan and Quinlin, Louisville, for a week's rest, when they open Evansville, Ind., week following; the Kirbys, to Columbus, Ind.; Nick Woodland joins Forpaugh's Circus balance of season.

Items: Fred Felton has closed with the Gilmore Zoo, and will enter upon his duties as manager of Crane's Garden Theatre at once.—Sage Richardson was in the city on Saturday, looking well, and left for Louisville on 15th, where he opens at the Knickerbocker. Mr. Richardson returns Sept. 23, for two weeks at the Zoo.

KOKOMO.
The Arena: Frank L. Pearley and Milo T. Crum, the gentlemanly advance men of the Inter-Ocean Circus, were in the city the past week arranging for 28th. Barnum's "Only Great Show on Earth" will probably give Kokomo the go-by. It was announced for Sept. 15, but is also announced for several other places same date.

Items: Manager D. T. McNeil and wife are whiling away the heated term in Canada.—Will F. Montgomery of this city will shortly join the Celia Crisp comb.—THE MIRROR is fast gaining in popularity in Kokomo.—The coming theatrical season promises to be lively here.—Wes King of this city is doing the scenic work on the new opera house at Tipton.

EVANSVILLE.
Apollo Garden (John Albecker manager): Arrivals 23d: Richardson and Young, negro specialties; the Electric Four; Tommy and Maudie Morrissey, song-and-dance; Harry McAvoy and Emma Rodgers, vocal sketch artists. Departures: Nester and Allen, to Philadelphia; Charles Fostelle, to Detroit; the Miltons, to Chicago.

Items: Arthur E. Miller will go out as advance agent for Jack & Miller's Cornet comb. in their new musical extravaganza entitled The House-Warming.—Barnum's Circus is billed for Sept. 18.

VINCENNES.
Quiet this week. Inter-Ocean Circus cancelled; Sept. 20, Barnum's Circus. Work on Green's Opera House will be completed by Sept. 1. P. J. Toomey has completed one-third of his work, and will be through in about two weeks. C. W. Kidder, agent for Van Amburgh's Circus, was in town the 6th, but made no contracts. F. G. White has engaged Opera House for Fair week.

TERRE HAUTE.
Opera House (C. E. Hosford manager): All is quiet in the theatrical line, and we will not have any attraction before Sept. 1. Arena: P. T. Barnum is billed for Sept. 17.

PERU.
Sells Bros.' Circus 11th, to crowded tents, afternoon and evening. The show was the best of the kind seen here for some time. Faine's Inter-Ocean Circus 27th, instead of 25th.

Kansas.

LEAVENWORTH.
New Opera House: The frescoing and renovation has been completed, and the season will be opened about Sept. 1 by an amateur entertainment. Nip and Tuck (Harry Weber) Sept. 15; Hop-Scotch (Burlesque Opera) Sept. 25; John Dillon, Sept. 29. Item: Barnum's "Greatest," 16th.

Kentucky.

LOUISVILLE.
Opera House (William A. Warner manager): A visit to this house disclosed that the seats, etc., have been re-upholstered, the front gallery has been remodeled and painted, and the whole interior decorated in Japanese designs. Necessary new scenery has been painted by Charles Blackburn.

Knickerbocker Theatre (Nellie Borden proprietor): The programme this week included Martin and Kustion, sketch artists; Edith Lyle, serio-comic; Lester and Monack, Irish song-and-dance; Redmond and Clifton, song-and-dance; Billy Wylie, Irish comedian (second week); Dooley and Tenbrooke, negro delineators, re-engaged; May Smith, Irish song-and-dance. The house is filled nightly, and the co. well received, especially Dooley and Tenbrooke's sketches, which are very unique in their way. Ed Christie, who was billed to appear, did not keep his engagement.

Metropolitan Theatre (Locke & Snelbaker, lessees and managers): The following attractions are billed for the opening 16th: Smith and Leopold, musical sketch artists; Collins and Turner, song-and-dance; May Vernon; the Miltons, jig artists; Misses Oates and Kaye, song-and-dance; Connors and McBride, Irish sketches; Eugene F. Gorman, accordion-soloist; Billy Robinson, negro comedian; Blanche Belmont, serio-comic; Addie Johnson, burlesque artist; Laida DeLesda, operatic vocalist; Annie Moulton, serio-comic; and Ettie Stoms, living art pictures.

Items: John Snyder, leading man of the Wallace-Villa comb., is spending his vacation with his parents in this city.—George B. McDonald, contracting agent of Sells Bros' Circus, is in the city.—Lue Munson is getting quite an increased circulation here in the last few weeks, and Mr. Dearing, the popular news agent, has extended his orders accordingly.

OWENSBORO.
Grand Opera House: It is probable that Marie Prescott will open this house Sept. 13.

Louisiana.

NEW ORLEANS.
Academy of Music will reopen Sept. 19, with "The Harrisons." The St. Charles Theatre is undergoing extensive repairs, and will not open before the middle of October. Both places are under the management of David Bidwell, who is now North securing attractions.

Manager T. A. Hall has not yet announced the opening date of the Grand Opera House. At the French Opera House, on Nov. 1, begins a four months' season of Grand French Opera. Mr. De Bauplan is now in Paris, and has concluded arrangements with a select corps of artists. The co. will be under the leadership of the well-known Mr. Thomas, who returns here after a long absence. John Davis represents the management in this city, and states that his co., after closing their season here, will appear in the various large cities, viz.: Chicago, St. Louis, Philadelphia, New York and Boston. Our managers are all negotiating with Mr. Abbey for the appearance of Bernhardt, but as yet no one has secured the prize.

Massachusetts.

LYNN.
Music Hall (George W. Heath manager):

It has been decided to re-cover the old seats with the same material, but of a brown color instead of red. The perforated wooden seat was thought to be too expensive, and that project was abandoned. This is a mistake on the part of the owners of the Hall, and they will discover it sooner or later.

Odd Fellows' Hall: The Hyer Sisters comb. and Fred Lyons appeared in a sacred concert Aug. 14, to a full house, and gave a very enjoyable entertainment.

Items: Lizzie Fletcher of this city joins Buffalo Bill comb. as leading lady this season.—Mrs. George H. Hulman and daughter, little May, are to be members of Anthony & Ellis' Uncle Tom's Cabin comb., coming season. They open at Natick, Mass., 24th.—Cyrus Stuart left this city, 14th, for Fort Jervis, N. Y., where he opens with the Agnes Wallace-Villa comb. on 15th.—Fred Warner left on 16th for Worcester to join Wilkinson's Uncle Tom's Cabin comb. This is his third year with the same co.—C. J. Thomas has just closed a two weeks' engagement in Saugus, and is preparing for the Fall and Winter season.—There is to be a grand carnival on the base-ball grounds on 18th, under John Moulton of Salem and C. H. Smith of Fall River.

SPRINGFIELD.
Opera House (W. C. Lenor manager): The season opens with Jay Rial's Humpty Dumpty 18th and 19th; Jac Aberle's Minstrels 27th; Snelbaker & Benton comb., Sept. 1; George Holland in Our Gentlemen friends 10th; Rentz-Santley Novelty co., 11th; John A. Stevens in Unknown 14th; D'Oyly Carte's Pirates of Penzance 16th; Aldrich and Parsloe in My Partner 20th; Comly and Barton's Lawn-Tennis comb., 22d; Pat Rooney comb., 23d; George S. Knight in Otto, 28th.

Items: Mrs. Mattson has engaged the Germania Band of Boston to do the orchestral portion of Pinafore this week. Mr. John Bennett of New York is to take the part of the Admiral.

LOWELL.

Music Hall (Emery & Simons, managers): The following attractions are announced for the opening nights of the season: Aberle's Mammoth Minstrels, Snelbaker & Benton's comb., Fun on the Bristol, John A. Stevens in Unknown, Ed. Marble's Tile Club, Boston Theatre co., with Chautauq as Kit, Pat Rooney, C. L. Graves, Aldrich and Parsloe in My Partner.

Items: Paul Hamlin and Ada Newcombe are in town.—C. S. Duprez has fully recovered from his late illness, and will leave here Sept. 9, to superintend rehearsals of his minstrels at Philadelphia, opening there 13th.

MILFORD.

Lyceum Hall: George Holland, Sept. 22, under management of C. H. Horton of Woonsocket.

Item: The new Music Hall will be completed about Jan. 1.

SALEM.

Willow Park: Drucssa was withdrawn 13th to give place to Pinafore. Drucssa was fairly successful. The author thinks that it might have been more so if it had been given as he wished to have it. All authors have these thoughts.

HAVERHILL.

Pullman & Hamilton's Great London Sevenfold Confederation appeared 9th to good business. Show first-class. Nothing booked.

MAINE.

Portland.
Theatres all closed this week. M. B. Leavitt's Rentz-Santley Novelty co. booked for City Hall 30th.

Maryland.

BALTIMORE.
Ford's Opera House (John T. Ford proprietor): On Monday night next the doors will be thrown open and Fun on the Pacific will be given. The piece has been remodeled and improved since its production last season, and its attractiveness added to by the introduction of musical gems from the latest and most successful comic operas—Mme. Favart, Boccaccio, Creole, Cups and Saucers, Sorcerer and others. New and elegant scenery has been specially painted and the stage setting will be very fine. The cast embraces Marie Bockel, Blanche Thompson, Belle Mackenzie, Carrie Walker, Mrs. Rouse, George Deunham, Herbert Archer (formerly of Royal Middy co.), Rouse, Reibert, Wilkinson, Hogendorp, and Frank Cushman (late of Haverly's Mastodons).

Front Street Theatre: The new managers, Messrs. Collyer & Kelly, make their first appearance in that capacity on Monday night, and offer a fine bill. J. H. Rowe will make his appearance in Harley Merry's romantic American drama, The Argonauts of '49. The play is an interesting one, founded on Bret Harte's "Idyl of Red Gulch," the support is excellent, and includes Frank de Vernon, Max Arnold Dan Collyer, Dan Keely, John D. Gernon, Bertie Maywood, Eloise Richings, Jennie Christie, Emma Young, little Lillie Howe and others. The variety artists are well known: The Great American Four, Pettingill, Gale, Hoey and Daly, in their specialties; Mealy and Mackey, Irish comedians; Collyer and Kelly, comedians; Commodore Foote, Lilliputian comedian, and Bob Slavin, Miss Bertie Maywood, Eloise Richings and Jennie Christie, vocalists. John D. Gernon will be stage manager, and F. Stanard Foster treasurer. Matinees will be given Tuesday and Friday afternoons, instead of Saturday as formerly.

Academy of Music: Sept. 30 is the date fixed for the opening, and the piece with which Manager Fort intends to open is Jarrett's new concert troupe, to be known as the Musical Phalanx.

Holliday Street Theatre: 30th is the time announced for the opening of "Old Drury," on which occasion a new drama, Deacon Craukett, by John Habberton, the author of "Helen's Babies," will be produced. The play was written for Ben Maginley, who brings with him a remarkably strong co.; among others, Joseph Wheelock, Frank Roberts, Harry Eyttinge, Marion Darcy, Annie Ware, Stella Congdon.

Items: Mrs. Jane Gernon goes to New York this year, where she intends opening a school of elocution.—Robert L. Downing, who was quite favorably known here for the past two seasons, goes with Mary Anderson this season as leading heavy man.

MICHIGAN.

DETROIT.
Everything closed—and likely to so remain until the middle of next month, when the regular season begins at both houses. The only theatrical event of the past week was the debut as a professional of Lloyd Brezee, who, at the solicitation of many of our best people, took a benefit and did himself great honor. This gentleman, an attaché of the staff of the Free Press, last Spring made up his mind to abandon journalism and adopt the stage as a profession.

During the Summer months he has studied hard under the skillful guidance of that favorite actor and cultured gentleman, John A. Lane, who, by the way, is with us spending his vacation. The play selected was Rosedale, by permission of Lester Wallace, and it was given in a way that gives great credit to Detroit's amateurs. In the cast were three professionals—J. A. Lane, H. C. Barton and W. A. McConnell—who of course were satisfactory; the remainder were amateurs. Among the principal of these were Charles M. Parker, editor Every Saturday, and a gentleman who has great ability in low comedy; Mr. Seelye, who does odd men parts to perfection; Miss Mae Clark, who also made her debut upon the stage on this occasion, and who, if desirous of following it as a profession, could discount half the stock actresses. She is an excellent reader, having already won laurels as an elocutionist here and elsewhere. Mr. Brezee met with a genuine and hearty welcome, and ought to feel highly complimented on the large and cultured audience which honored him with their presence.

Whitney's Grand Opera House opens Sept. 13, with Lawrence Barrett and co., for the entire week York's Love will probably be the opening play and will certainly guarantee a good house for the opening. The Detroit opens Sept. 6. Robson and Crane are the attraction, and John McCullough for week Sept. 13. Think of it! Americans greatest tragedians, Barrett and McCullough, pitted against each other during Fair week.

The Coliseum opens 30th; the regular reason. Manager Charles O. White is in New York looking for the season. Max Adlesheimer will buck against the inevitable on the 30th, when he takes the old Comique on his hands. It is now in the hands of painters. The Detroit is having its old stiff-back, leather-covered benches taken out of the dress circle, and will have its new folding-chairs in—a much-needed and long-pending improvement. W. H. Power and wife have been in the city during the past three weeks.

The Peninsular Sengerfest, which will be held here on the 30th, will last four days. It promises to be the grandest affair of the kind ever held here. The director will be Prof. F. Abel of this city. The following is a list of the soloists engaged, viz.: soprano, Signora Marie Bellini; mezzo, Mrs. W. S. Green; alto, Miss A. Henne and Mrs. A. B. Kennan; tenor, A. Bischoff; bass-baritone, F. Remerz; baritone, N. Tinnette; violinist, Mous. E. Remenyi. The chorus will number upward of 500 voices, with an orchestra of 100 pieces.

The following is a complete list of John McCullough's company for the coming season: William M. Conner, manager; William A. McConnell, business agent; John J. Collins, stage manager; Fred B. Ward, E. K. Collier, John A. Lane, H. A. Langden, H. C. Barton, James Paxton, C. W. Vance, J. H. Shewell, S. E. Brady, Frank Lane, E. A. Spencer, Robert Pritchard, Miss Kate Forsyth, Mrs. Augusta Foster, Miss Willet and Anna Little.

W. A. McConnell of this city on Saturday received a letter announcing that John McCullough had engaged to play in Drury Lane, London, next May.

John Gourlay, the well-known comedian, arrived in the city on Saturday on a visit to his brother. He leaves for New York on Monday.

Manager Whitney is full of preparation for the opening of his theatre, and is already advertising throughout the State of the coming of Lawrence Barrett for State Fair week.

Owen Fawcett will play Major DeBoots in Everybody's Friend at Flat Rock, in this county, Sept. 2. It will be the first theatrical performance ever given in that place.

GRAND RAPIDS.
Both Powers' and Smith's Opera Houses are closed, consequently dramatic news is quite scarce. Smith's opens 23d after a short vacation. Goodman and Moore's Minstrels returned to the city last week, after a brief and disastrous season of six nights. They disbanded at St. Catharines, Canada. Ed. Hillier, formerly stage manager at Smith's, has removed to Chicago, where he is engaged at the National Theatre. The executive staff of Powers' Opera House for the season is as follows: William H. Powers, manager; George M. Leonard, treasurer; Prof. W. B. Miles, leader of orchestra, and Sol. E. White, scenic artist.

MINNESOTA.

ST. PAUL.
Opera House (John X. Davidson manager): House remains closed for the present. Booked: Sept. 2, Buffalo Bill. Everything in the amusement line very quiet.

MISSOURI.

ST. LOUIS.

Uhlig's Cave: The second week of the Spanish Students drew another series of big audiences—a pleasant interpolation being the musical farce of Cox and Box, which preceded the musical entertainment, and which was presented by Messrs. Cutler, Knight and Shewell in a style which kept the audience in roars of laughter. On Sunday two farewell performances will be given. 16th, the Laurent-Correlli troupe, assisted by Charlotte Hutchings, will commence a limited engagement. Groffe-Girofola will be given, and The Chimes of Normandy and Fatinitza are announced for early production. 18th, Manager John Collins will take a benefit, and by his courtesy and untiring attention to the patrons of the Cave, in the face of great drawbacks, he has certainly proved himself worthy of a bumper, and we hope it will be such. 20th, Charlotte Hutchings will receive a testimonial offered by numerous of our best citizens. This sparkling actress and fine contralto is a great favorite in St. Louis.

Notes and Gossip: The Nathal Opera troupe is still kept in organization, and on Thursday evening next, Louise Lester, a more than ordinarily good soubrette and fine singer, will receive a benefit.—Groffe-Girofola will be given.—Barney McLaughlin, a favorite actor of the legitimate, will receive a benefit at Turner Hall, Broadway, on Sunday evening. A farce and olio will be given.—The Theatre Comique will open Sept. 3, under the sole management of W. H. Smith; Harry Noxen is treasurer.—Esher Bros' New Alhambra is a great improvement on the old establishment on Fifth street. It is clean, light and airy, besides being spacious. Everything is kept in order, and the performance is generally excellent.—The Globe Theatre is doing well with its mixture of variety and melodrama. The latter pieces are well acted, and each contain a star feature. During the past week M. V. Mahnbrog has been doing. The Streets of New York, S. M. Drake, the stage manager, is a worthy and experienced professional, and does most faithful and conscientious work.—Fannie Deobourne of the Alhambra, a handsome little lady, one of the

prettiest in form and feature on the stage, and an excellent serio-comic vocalist, is taking a brief rest in the city.—The St. Louis Orchestra, led by Prof. Louis Mayer, is doing a big business with its bi-weekly performances at Schnader's Garden. The solos given by Richard Stevens, Carl Venith, L. Bauer, and Geo. Heerich are beautifully rendered.—It is rumored that the Spanish Students will play at Schnader's after the close of their present engagement at Uhlig's Cave.—George B. Berrell, an old St. Louis favorite, is stopping here, and will join Huntley's comb. In a few weeks.—James H. Huntley and wife passed through last week en route to their residence at Mobile.

ST. JOSEPH.

Tootle's Opera House: Nothing doing this week and no immediate prospect. Ward's Minstrels were booked for the 15th and 16th, but collapsed, as other correspondents have informed you. B. W. P. & W.'s Minstrels are booked for Sept. 20. Apollo Garden: Closing 15th.—James Holby, Lola Cory, Billy Diamond. Opening 16th: Emma Wells, four-voiced vocalist; Jennie Ray, Harrison and Leary, and Jennie Montague. H. Alton of Howard and Alton has just returned from the East much recuperated. Business excellent. Manager Ed Howard was the recipient of a rousing benefit 11th, stirred up with an elegant gold-headed mace, beautifully inscribed, from the attaches. Ed deserved it.

KANSAS CITY.

Theatre Comique (W. A. Smith manager): This popular place of amusement closed on the 15th with a complimentary benefit to Mr. and Mrs. Val Love. The audience was the largest of the season, and was a fitting close to a successful season. Items: T. DeWitt Talmage in lecture was the last performance at the Opera House.—Val Love, the proprietor of the Comique, intends to thoroughly repair the theatre, and will open on the 1st of September with a full line of variety artists.

New Hampshire.

MANCHESTER.

Nothing in the amusement line for the past week. Next week we have Henderson and Crane's Dime Show for the entire week. This gave much satisfaction last season and will do well. Booked: Kate Claxton Sept. 3; Snelbaker & Benton's comb. 9th. John A. Stevens and Pat Rooney come later in the month. Work is progressing on the new opera house.

New York.

BUFFALO.

Academy of Music (Meech Bros. proprietors): The doors of this popular place of amusement were again thrown open to the public for the season of 1880-81, Monday evening of this week, with the entirely new play of Edgewood Folks; or, Connecticut County Life, presented by the Sol Smith Russell comb, with the following excellent cast: Tom Dillaway.....Sol Smith Russell Rev. Arthur Melville.....Charles Rockwell Tracy Fitzalton.....B. T. Ringgold Deacon Abelson Hardwick.....Sol Smith Russell Skinner.....Walter Lennox, Jr. Ferguson.....J. W. Lanerigan J. Adolphus Gilson.....Wm. Warrington Mr. Springton.....V. Davis Wilson.....Z. Williamson Faith Hardwick.....Carrie McHenry Annie Dillaway.....Mattie Earl Phoebe.....Mrs. Sol Smith Huld Jane Hardwick.....Nellie Taylor Little Sylvia.....Bertie Wharton Miss Matilda Bates.....Jennie Wharton

Of course with such an excellent cast, and with one of Mose Skinner's (Mr. J. E. Brown's) best plays, the piece moved off smoothly. The large and fashionable audience were unstinted in their applause. The plot is one of the best that we have had the pleasure of listening to in a long time. The different characters are all finely represented. The story told is a good one, and the piece is well deserving of the popular support which it will undoubtedly receive wherever presented. Edgewood Folks will hold the boards throughout the week. The following week we are to have the celebrated English actress, Ada Cavendish. Her repertoire of plays is not yet announced. A few words as to the improvements at the Academy during the past few weeks it has been closed, and which places it among the handsomest in the country. Commencing with the entrance, the long row of not over-handsome side-lights have been removed, and in their stead, two handsome chandeliers, hung in artistically arranged domes, illuminate the street, hall and entrance. The entire staircase presents a handsome and rich appearance, being carpeted with the best material the city affords, while the walls have been newly decorated. Entering the dress-circle, the improvements there are even more marked, with the exception of the ceiling, which was newly frescoed last year, and still presents a bright and beautiful appearance. The walls and under surface of the galleries have been newly papered, colored and ornamented, and the effect is very fine. But perhaps the greatest improvement has been in the new arrangements for seating the audience. The old seats that formerly adorned the dress-circle have been, after upholstering, removed to the family-circle, and in their stead are the neatest and most comfortable of folding-chairs, such as in pattern and style prevail in the first-class theatres of New York City. It is claimed they are even more elegant and comfortable than can be found in the Eastern cities, having been manufactured under the immediate supervision of the Messrs. Meech. A portion of the semi-circle of the stage has been removed, thereby giving additional room for a number of seats. Taking it all in all, we believe it will be conceded that the Buffalo Academy of Music will now well and favorably compare with any of the many places of amusement in the country. Of course we are to have the best talent now traveling in the country during the coming season; and it is to be hoped that the enterprise displayed by the Messrs. Meech may meet with the encouragement it deserves.

The Arena: The Great London Circus and Sawyer's Royal British Menagerie will spread tents in this city 20th. If this show has half that is advertised, it is an immense affair. Of course immense crowds will be attracted.

UTICA.

Utica Opera House (John Abercrombie manager): Booked.—Mary Anderson, Lawrence Barrett, John McCullough, Boston Ideal Opera co. and others. 26th, Barlow, Wilson, Primrose & West hold the boards, and a full house as usual awaits them, as they are great favorites here. H. J. Clapham, advance, was here the past week, and is looking first-rate. He has booked the co. in Rome for 25th. Mary Anderson opens Sept. 13, probably in The Lady of Lyons. Tony Pastor canceled date of 12th. The Great London Circus here 11th, to some 14,000 people. During the evening performance, William Elder, while making the

standing side jump over the bar, for the first time this season, struck the bar and fell and broke his arm near the elbow. Mr. Elder returned to his home in Philadelphia the same evening. He is an admirable gymnast, and his misfortune is greatly regretted by the managers and his associates, as it will be several months before he will be able to resume his vocation.

Items: Lawrence Barrett, booked for 30th, canceled until later in season.—It is still an open question as to who is to be treasurer of the Utica Opera House. Charlie or—who?—as Billy takes a co. on the road again this season.

KINGSTON.

John H. Murray's Railroad Circus billed for Aug. 20. All the arrangements for the great German Saengerfest to be held in this city, 23d and 24th, have been perfected. The following societies will be present: Arion of New York, Eintracht, Caccia and Orpheus Mannerchor of Albany, Germania Mannerchor of Poughkeepsie, Social and Amphion Mannerchor of Kingston, Newburgh, Catskill, Hudson, Saugerties, Greenbush and Matteawan Mannerchor, besides some twenty smaller societies. The exercises will be held in Donovan's Eldorado—a fairy land of beauty—and in the large hall of the Twentieth Regiment Armory. Capellmeister Greiner of the Thalia Theatre, N. Y., Dr. Damsch, the Carris, Remmert, Graff and many others will be present.

AUBURN.

Nothing during past week. The city is crowded with countrymen to see the London circus.

Opera House, 24th, Barlow, Wilson, Primrose and West's Minstrels.

Item: Mr. Archie White, late of Harry Miner's London Theatre, New York, Billy West of B. W. P. & W.'s Minstrels, and Frank West of the California Minstrels (all of whom are Auburnians), are rustication here.

HORNELLVILLE.

Shattuck Opera House (Dr. S. E. Shattuck manager): No amusements the past week. Agnes Wallace-Villa co., 19th; Callender's Georgia Minstrels, 20th.

Items: Thanks are due to Col. J. H. Rice, business manager of Villa co., for courtesies.—Manager Shattuck has repainted and is otherwise improving the interior of the Opera House.—This Mirror is on sale at all the principal news-stands every Friday morning.—London Circus, 30th.

SYRACUSE.

Wieting: Barlow, W. P. & W.'s Minstrels, 21st.

Grand: Banker's Daughter, 25th and 26th. Items: Dan B. Hopkins of Haverly's staff is visiting here.—Mary Sullivan, of Mah'n's Boccaccio comb, is also here.—F. B. Rust of this city will be business manager of the Academy of Music at Rochester.

The Arena: The Great London Circus, 12th, gave three performances and took away some \$10,000.

OSWEGO.

The first circus of the season has come and gone. It was the Great London—7th. No circus has been so extensively patronized in a number of years. This show is worthy of great praise, not only for its general excellence, but for the able manner in which everything connected with it is conducted.

ROCHESTER.

Grand Opera House (Brooks & Dickson managers): Tony Pastor's comb played to an immense house 12th. The programme presented was replete with good things, and gave great satisfaction. With above exception, the week has been bare of events.

ONEIDA.

Deveraux: The first of the season in the show line will be the appearance of Miss Jane Coombs, Aug. 25.

Conroy's: Mme. Rentz's Minstrels booked for Oct. 14.

JAMESTOWN.

Allen's Opera House: The Tony Pastor and Wallace-Villa co. have canceled dates for the present. 31st, Rial and Draper's Uncle Tom.

BINGHAMTON.

Tony Pastor's co. opened the season the 16th to standing room only. The co. is first-class, and gave the best of satisfaction. Nothing booked.

OWEGO.

Wilson Hall (George W. Sweet manager): Callender's Minstrels 12th, to a good audience. Pleading performance.

Nevada.

CARSON CITY.

Nothing in the amusement line during week ending 7th, and nothing booked at the Opera House for coming week.

Items: The Sunny South comb., which was stranded here for several days, left for Eureka, Eastern Nevada, on the 3d, playing there the remainder of the week to fair business. Headed for the East.—Rumored that a comedy co. from Baldwin's Theatre, San Francisco, will play here and in Virginia City the last week of this month.—The Widow Bedott Comedy co. will give us one night next month on the return trip East.

Ohio.

CLEVELAND.

Opera House: Closed.

Academy of Music: Curti's Spanish Students open 16th, for three nights and a matinee. No further announcements yet.

Comique: New this week—Brougham and Butler, George Herman, Collins Bros., Kitty Konton, Ada Holmes, and Bella Cushing.

Items: Prof. Underner has secured Little for a concert at the Tabernacle Sept. 14. She will be assisted by Anna Drasid, Clara Strong, and Messrs. Fritsch and Remmert.—Mr. Charles Hogg has engaged the original Spanish Students for a week at Halmthorn's Garden.—The London Circus comes Sept. 3.—Prof. Puehringer is securing the co-operation of local talent for the production of two operas early in the season.—Joe Haworth left for Boston 10th, to join the Museum co.—Hon. Louis Schaefer, proprietor of the Canton Opera House, was in the city 10th, on business connected with the theatre.—The Academy exterior is receiving a much-needed coat of paint.—Kitty Rhodes of our city will join the Four Seasons comb. at Philadelphia this week. She plays leading juvenile.

COLUMBUS.

Comstock's: Season opened 9th, with Harry Webber in Nip and Tuck, to fair house. House crowded 10th and 11th. Webber and Fitzpatrick very good, but balance of co. only fair. Play too sluggy. Curti's Spanish Students 12th and 13th. Nick Roberts' Humpty Dumpty 30th.

Grand: Collier's Celebrated Case co. opened 9th to hardly a hundred people, but had good houses 10th to 12th. Co. good. Anna Boyle very well liked. Stage sets excellent, owing to Prof. Dunnington. Return visit in December witnesses Banker's Daughter and possibly Rose Michel.

Items: Mr. Fair of Gulick-Blaisdell comb.

reports an excellent opening at Galesburg previous to coming here. Their regular season begins 28th, at Aurora, Ill. Their combs are as follows: 1. John Dillon; 2. Nip and Tuck; 3. Hop Scotch (here later in season); and 4. Roland Reed in An Arabian Night.—Sam Dessner managed the old Athenaeum here two years ago, and made off after a big week's business with salaries of variety people, leaving everything in bad shape. He is here again, with Little Rosebud and her mother, and exhibits the former at Naughton Hall 14th, in conjunction with George Melnotte's Fire Brigade Female Minstrels. It is a shame that Rosebud should be under the contaminating influence of this fellow, and I understand prominent citizens are signing a petition to have her taken care of by a more proper person.—Mary Beebe and mother left for the East 13th.

DAYTON.

Memorial Pavilion (Soldiers' Home): The stock co. gave The Proof of the French Galley Slave on the 7th to an overflowing house. It was for the benefit of Burton Adams, manager, and showed that his work had been appreciated by the amusement patrons. The committee deserve praise on the liberality bestowed on the mounting of the piece. 11th, East Lynne, and notwithstanding the bad weather the house was crowded. Season closes 14th, 17th, the co. appear at Gebhardt's Opera House, when they will play Our Boys.

Items: Curtis' Spanish Students were at Weidner's Tivoli Garden 6th, 7th, and 8th, and did good business. The xylophone solo was one of the finest ever heard here.—John M. Kramer has written a new piece for George Morganthaler, called Ulrich Out West, and it has some very strong points. It will be presented for the first time Sept. 10.—Abbey & Hickey's original Spanish Students at Tivoli, 23d.—Forepaugh's Circus 30th.

TOLEDO.

The Adelphi Theatre (variety) reopened 9th, under management of its original owner, Mr. R. J. Lent, with John Shepard as stage manager. The co. was composed of Gertrude Harrington, Dan Hart, aged negro; Edward and Hattie Morton, musical sketch; May Vernon, serio-comic; Frank Bolton and Ada Bradford, in mystic changes; Della Shepard, Irish songs; Baby Hart, songs; Dick Baker, Irishisms; Hattie Morton, serio-comic, and performance concluding with Paddy Miles' Boy. Closing 14th, the Harts. Opening 16th, Pauline Ames and the Hull twin sisters. Mrs. Dan Hart was taken suddenly ill during rehearsal Monday, and has since been unable to appear.

Item: Nothing announced at the Opera House.

CHILLICOTHE.

Opera House (Ed. Kaufman manager): The Wallace Sisters to very poor business 11th, 12th, 13th. Show fair. Curti's Spanish Students on 14th, matinee and evening, to very good business.

Masonic Hall (Philip Klein manager): Harry Webber's Nip and Tuck, 12th, to a packed house. Nothing booked for next week at either house.

YOUNGSTOWN.

Opera House (W. W. McKown manager): The painters and frescoers are at work on the Opera House. Manager McKown says that he shall not spare pains or money to make the improvements perfect. The season opens 17th with Tony Pastor's Troupe. 26th, 27th, Gus Williams.

CANTON.

Nothing at the Opera House this week. Charles Schilling, musical specialty artist of this city, joins Tony Denier's comb. at Chicago 22d.

PENNSYLVANIA.

BRADFORD.

Opera House: (Wagner & Reis managers). Tony Pastor drew crowded house 15th. Performance gave great satisfaction. Agnes Wallace comb., 23d; Gus Williams 24th; C. L. Davis comb., 30th; Collier's Banker's Daughter Sept. 9. Other great attractions are booked. The fall and winter season, which opened 16th, promises well for the future.

Cain's Gem Theatre: (M. J. Cain proprietor; Charles A. McDonald business manager): Business has been splendid. The management have struck the popular key by introducing only first-class talent, and our variety theatre will compare favorably with Buffalo and Cleveland. New attractions are given every week, no performance remaining two weeks. New faces 16th the Cogill Brothers, comedians; Malmburg and Blair, vocalists; the Murrays, Tom and Henrietta, in Irish biz; Harry and Emma Budworth in plantation songs; Murphy and Murray, Irish comedians; Maggie Murray song-and-dance; Minnie Lawton, vocalist; Debby Rickling song-and-dance. Departures 14th: Louisa DeLousi, to Louisville; Nellie Waters and the Sheers, to Pittsburgh; Charles A. Greer, to Fargo, Dakota; Morgan and Vennetta, to Buffalo; Alfred Barker, to Cincinnati, where he joins the Richmond camp; Hodges and Bliss, to New York, where they join Mme. Rentz's Minstrels; the Lynn Sisters lay off one week opening at Grand Rapids, Mich., 23d.

Items: Messrs. Wagner & Reis have leased the Opera House at Duke Centre, a rattling good show town. They play the Wallace-Villa comb., there 21st.—M. W. Wagner has returned from an extended western trip.—The Great London Circus is billed for the 31st.—Forepaugh's great show exhibits at Meadville, Sept. 10.—Johnnie Graham of Erie, a noted rifle-shot, has been engaged by Buffalo Bill, and in connection with the hero of the plains will give exhibitions on the stage of fancy shooting.—Sam T. Jack, a local celebrity, has organized a company called "The Cornets." The piece was written by Fred Miller Jr., and is called The House-Warming.—THE MIRROR can be found at the news-stands of Place & Hurd and Frank P. Wentworth.

DANVILLE.

Opera House (Frank Angle manager): Will be opened on 21st, by a select concert co., under management of Prof. Joseph Parry, who will then take the road for a short season. An Amateur co., assisted by a number of professionals, among them W. H. Ruch of the Queer Case Comedy co., will produce Robert Emmet and Ben Bolt on 28th. Manager Mishler has secured the 4th of September, but as yet has not announced the attraction.

Item: There are letters in the P. O. here for Prof. Lew Burt, Royal Marionettes; F. L. Bixby, Marion Mordant comb., and Owen Ferrel.

WILKESBARRE.

Music Hall: Rial & Draper Pantomime co. is booked for 26th. Manager Burch, however, does not consider this the opening of his season, that event taking place Sept. 8, with Clinton Hall's Strategists. A large number of the finest companies in the country have been booked, and the indications are that the coming season will be the most brilliant we have ever had.

ERIE.

Park Opera House (William J. Sell manager): Jane Coombs and co., appear Aug. 31 in Romeo and Juliet. Den Thompson follows Sept. 1, in Josh Whitcomb.

Items: Cooper and Bailey's Great London Circus comes Sept. 2, and a Grand Musical Convention will occupy the Opera House 10th.

MAHANOTY CITY.

City Hall (Constant Metz manager): Richmond and Von Boyle in Our Candidate booked for October under Mishler; as yet no date.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett manager): Will open 20th, for a lecture by Col. Ingersoll. Subject: "The Gods."

Low's Opera House (William H. Low, Jr., manager): Closed.

Theatre Comique (Hopkins & Murrow managers): Everything nearing completion for the opening, 30th.

Park Garden (Shirley & Reeves managers): Pinafore continues this week, after which The Ambassador's Daughter, fresh from the revising hands of Dexter Smith, will be produced with all its splendor of scenic and musical effects. After a week of The Ambassador's Daughter, combinations will be brought here, the most attractive the managers can secure.

Sans Souci Garden (William E. White manager): There is no diminution in the audiences that nightly visit this place to hear and see Fatinitza, for it is as pleasant to see as to hear, so well, with one or two exceptions, is every character acted. Anna Guenther joins the Barton and Comly Lawn Tennis comb. It is hoped she will not be called until the Sans Souci season is over, so admirably does she fill the double role of Fatinitza and Vladimir. The Russian General is called away this week; his place will be taken by William P. Bown.

Rocky Point Coliseum (Geo. Hackett manager): Manager Hackett certainly hit the popular taste when he engaged the Hub Opera company, and the many who have listened to their delightful singing will be pleased to know they remain another week. The Sorcerer and Fatinitza will alternate evenings, and Pinafore at the matinees.

WOONSOCKET.

Music Hall (C. H. Horton manager): New Orleans Minstrels, booked for 11th, canceled. H. J. Sargent has written for date for Mrs. Scott-Siddons.

South Carolina.

COLUMBIA.

Opera House (J. L. Zeamer manager): Quiet. The following events are booked: 31st, Annie Firmin, and John Jack in Civil Marriage. Sept. 15, Graves comb., John D. Mishler manager; 18th, Wellesley and Sterling, Leonberg dogs.

Tennessee.

MEMPHIS.

Leubries' Theatre will as heretofore be managed by Joseph Brooks, with Frank Gray as local manager. The opening date is Sept. 27. The attraction will be Herne's Hearts of Oak. Following booked and will appear during season: Ada Cavendish, Collier's Banker's Daughter, Leavitt's Grand English Opera Burlesque co., Criterion Comedy co., Emma Abbott Opera co., T. W. Keene, Milles Juvenile Opera co., The Harrisons, Gus Williams, A Child of the State comb., Barlow, Wilson, Primrose & West's Minstrels, Nick Roberts' Humpty Dumpty, Leavitt's Specialty co., Tony Denier's Humpty Dumpty, Rice's Surprise Party, Robson and Crane, Lotta, Annie Pixley, Mary Anderson, John McCullough, Baker and Farron, Herrmann, Joseph Jefferson, Soldene Burlesque co., J. K. Emmet, New Evangeline comb., Sara Bernhard, Madison Square Theatre co. in Hazel Kirke; many others are in negotiation.

The above presents a brilliant list, and is calculated to please our playgoing citizens. When good attractions are presented, the people of Memphis are never slow to recognize their merit, but second-class attractions meet with poor houses, and so it should be; they pay their money and have a right to expect a good show. Mr. Brooks is well aware of this, and in all his engagements proves himself to be a manager of experience, and always caters to the taste of the Memphis public. He is ably seconded by the local manager, Frank Gray.

Just now great improvements are being made in Leubries' Theatre, the proprietors, Messrs. Leubrie Bros., being wide-awake business men who have spared no expense in putting the theatre in first-class condition. Mr. H. J. Buhler, the scenic artist, is attending to the fresco work. The ceiling on entrance to theatre is pink, relieved by borders of gray and black, with a nice centrepiece, and everywhere figures of gold. When the theatre is lit up this portion will have a pleasing effect. On each side of entrance are the offices, with busts of Shakespeare, Milton, Scott, and Byron relieving the stairways. Over the door, as you enter, is the name "Leubries" in large golden letters. The interior is also being renovated. A large stock of scenery, new dressing and toilet rooms, and new drop-curtain by Mr. Buhler, presenting Sunset on the Nile, are among the improvements.

After all improvements as now contemplated are complete it is safe to say that Leubries' Theatre will be one of the handsomest houses of amusement in the Southwest.

Virginia.

LYNCHBURG.

Unlike most of the opera houses of the country, ours has not been thoroughly renovated and improved for the coming season, as it was not necessary, being new and having had only one season's service. It is pronounced by all parties who have played in it to be the "gem opera house of the South," having all the modern conveniences, such as latest styles of opera-chairs, full and complete sets of scenery, magnificent dressing-rooms, and lighted by electricity. T. H. Simpson, the popular manager, has used every effort to make the visits of the profession pleasant. Lynchburg has a population of 20,000, and is a prosperous and growing city, on the direct route between the North and South, and is a good show town, except for "snaps," which had better steer clear of us. The coming season, which opens Sept. 1, promises to be a prosperous one. Some first-class attractions are booked.

All who are circus hungry will certainly get their fill, for in addition to the two noticed last week, two others are heading this way.

RICHMOND.

Theatre: The remodeling and alterations are being pushed, and even now the great improvements that will be made in the building are commencing to speak for themselves. The opening night has been set for Sept. 27, with Ford's company, consisting in part of Marie Bockel, Belle Mackenzie, George Denham and Bishop. The programmes on the occasion will be printed on satin of four colors, and one of these and a bouquet will be presented to each person in the audience. A fine season is expected.

Theatre Comique: Manager Putnam has just returned from the North, where he has secured many attractions. The house has been thoroughly renovated.

Items: Comp's Circus is billed for 27th and 28th.—Just at present there is a complete dearth of amusements.

Wisconsin.

MILWAUKEE.

Rev. Henry Ward Beecher lectured 13th. Talmage may regret it that he did not tarry here on his journey West, as the Mayor has issued a proclamation to close all concert and variety halls in the city. Banks and fareo fared likewise. Criticism Comedy co. 27th and 28th. They appear under Litt and McFarlane's management, at Racine 23d and 24th, Janesville 25th, Madison 26th. I have received a very emphatic protest from Mr. Dullaghan of Portage, regarding that "circus." He requested me to see Mr. Litt. I did so in the first place, and said only what Mr. Litt told me, and what I read from his letter to Litt, agreeing to share whatsoever Litt wanted to bring or send. He wrote to Litt 6th, asking on what date he could bring Frank Mayo. If that does not go to show very plainly that he accepts Litt's proposition, why, then, I cannot understand him.

District of Columbia.

WASHINGTON.

Theatre Comique: Charles Thornton in his play Not Yet; Redmond and Blake, Morrell Bros., Charles Stanley, Thatcher and Hume, Billy Glenn, Alf McDowell and Pat Watson in the co.

Items: Comp's Circus 24th and 25th.—Treasurer Kinsley of the National has so far recovered from his severe attack of rheumatism as to be able to go on a trip down the river.—Laura Bellini is in the White Mountains, but is expected home soon.—Dollie Woolwine will be home this week from the Soldiers' Home, Dayton, O., where she has been much admired.—Abbie Carrington was registered at the Arlington Saturday.

Canada.

TORONTO.

Royal Opera House (J. C. Conner manager): J. C. Conner, the enterprising manager who ran this house so successfully for a short time of his managerial reign at the beginning of last season, has been reinstated, and the people of Toronto will once more see the Royal to the front. It is Mr. Conner's intention to have none but first-class attractions. The house has been thoroughly overhauled from pit to dome, repainted, redecorated and newly carpeted, and as it now stands is second to none on this continent. The manager has on his books a list of the leading attractions of the coming season, which will be given you in due course, and it is safe to predict a most successful run from the opening to the close of the season. The seating capacity of the house is 1,800.

Horticultural Gardens (A. Pitou manager): Mr. Pitou announces the close of the season with a grand musical festival for week commencing 26th. The following artists will appear: Isabel Stone, Fanny Harris, Signor Brignoli, and the famous Weber Male Quartet of Boston.

Item: Government Detective Murray is trying to discover the fate of Mr. Kero, the missing lessee of the Royal.

HAMILTON.

Dundurn Park: 11th, Popular Dime co. in Octoroon, to fair attendance.

Oakland Theatre: 10th, Nelligan's Dramatic co. in All that Glitters is not Gold, to a large audience.

Item: The alterations at Mechanics' Hall will be completed earlier than expected, and the house will be ready for opening at any time after Sept. 6.

Nova Scotia.

HALIFAX.

The Kittle Longee Comedy co. performed Kentuck 4th, 5th, and 9th, Neck and Neck, 6th and 7th, to full houses. 10th, Mr. Fanning took a benefit, playing Flowers of the Forest to a crowded house. 11th, Miss Longee and Manager J. C. Bunn received a complimentary benefit. They gave Divorce to the largest house of the season.

Kate Claxton opens at the Academy of Music 16th, with Two Orphans, to be followed by Double Marriage and Frou-Frou at her benefit 20th.

SIFTINGS OF OUR MAIL.

FANNY DAVENPORT AND "AN AMERICAN GIRL."

EDITOR NEW YORK MIRROR:

To the outside, unprofessional habits of the theatre Miss Davenport's change from the drama of Esther Armin to that of An American Girl is a disappointment.

For several reasons: Miss Davenport as an actress is so good that her admirers plead that she shall be a little better; that her work shall be—may I say—spiritualized, touched with just that subtle and indefinable poetic power which is its one need, and the lack of which forms its one failure.

The drama as an art is so essentially ideal that the perfection of the artist's power must be as an idealist, and never as a realist. It is just this limit that Miss Davenport is not, as yet, ever passed. Her playing is trained and finished, but it is the acting from within; while the divine fire is always from within. It is here that Miss Davenport falls in Rosalind, which is a conception purely poetical. The vivacity of the character should be most exquisitely toned and shaded, or it has a tendency to become coarse. The play is merely, of course, an essence, a flavor, a fancy, and requires an interpretation at once complex and delicate. If Miss Davenport could for one moment lose herself in ideal creation it would be to her transformation, a baptism, that would place her—where she so nearly stands—in the first rank of American actresses.

It was predicted that the drama of Esther Armin might impart to Miss Davenport this electric touch. There is no question but that An American Girl will be excellent in itself. As a work of Miss Dickinson's, its merit is a foregone conclusion. Still, it is in tragedy rather than in comedy that this dramatist is at her best. The only unfavorable criticism on Anne Boleyn as a play was that it lacked the lighter comedy element. It needed relief. An artist by profession and poet by nature as is Anna Dickinson, the drama of Esther Armin would have been a presentation of imagery, of brilliant power, of epigrammatic diction and the highest poetic power, which those who anticipated it are quite justified in regarding.

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND
N. P. WILLIS.

THE ACCREDITED ORGAN OF THE THEATRICAL
MANAGERS AND THE ONLY EXCLUSIVELY
DRAMATIC NEWSPAPER IN AMERICA.

HARRISON GREY FISKE,
EDITOR.

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NEW YORK, AUGUST 21, 1880.

Mirror Letter-List.

Members of the Profession may register their names and addresses and have their mail matter forwarded daily, free of charge, avoiding delay. Only such letters are advertised as require stamps, or where the address is unknown.

Albaugh, John W.
Allyn, E. T. J.
A. O. Mrs.
Barnes, W. D. (2)
Barrett, Lawrence (4)
Belden, Clara
Benitz, John J.
Blanchett, C. E.
Barton, Sara
Bonner, Robert
Braham, Harry
Broderick, G. H.
Brand, Michael
Cavendish, Ada
Clarke, Harry
Campbell, B.
Clark, Lillian C.
Connor, Capt.
Crouse, C. J. (2)
Church, Edw. A.
Daniels, Mattie (2)
Dyas, Ada
De Castro, M.
De Este, Helen
Dobson, Frank
Dunn, Julia E.
Du Breuil, A. F.
Edings, W.
Ems, A. G.
Ellis, J.
Emmet, J. K.
Fitch, Florence
Fitzgerald, Alex.
Florence, W. J.
Fuller, George F.
Farrell, M.
Frayne, Frank
Garthwaite, Fannie
Gayler, Frank C. (2)
Germoo, J. D.
Gran & Wolfsohn
Gray, Ada
Griffin, Hamilton
Gilllette, Will.
Goodwin, Nat (2)
Hall, Clinton
Harkinson, Charles
Herbert, A.
Hofele, F. W. (2)
Ingraham, P.
Jackson, Minnie
Kenyon, Lida
Keyes, D.
Keene, Thos. W.
Lascelle, Sara.
Livingston, May.
Locke, E. A.
Lawrence, A.
Leonard, John J.
Lodge, F. W. (paper)
Lotta
Long, J. N.
Lawrence, A.
McCallough, John
McDow, Dudley
McKenney, J. W.
Murphy, Joseph
Mitchell, Maggie (2)
McKay, Andy
McDonough, John E.
Montgomery, Mr.
Mordaunt, Miss M.
Morton, Charles
Neilson, Adelaide
Nelson, W. B.
Norcross, J. Jr.
Night, Geo.
Pomeroy, Louise.
Prescott, Marie.
Pisley, Annie (2)
Raymond, J. T. (2)
Robinson, Fred.
Roche, Frank
Rigby, James
Rosenberg, Charles
Roberts, Richard E.
Renda, Eleanor
Shavin, Mr.
Scott, Lester F.
Seaton, W. J.
Sothern, E. A.
Saville, J.
Stewart, A. H.
Temple, Louise (3)
Thomas, A. S.
Tiner, G. T.
Vincent, Helen.
Ward, Fred B.
West, Eva (2)
Weber, Sophie
Warner, J. F.
Williams, Roger D.
Wooderson, J. L.
Wall, Harry.
Zimmerman, Ed.

Madison Square Theatre.

STEELE MACKAYE.....Manager
DANIEL FROHMAN.....Business Manager

EIGHTH MONTH
OF
HAZEL KIRKE.

This evening commemoration of

THE TWO HUNDRETH PERFORMANCE.

Wallack's Theatre.

Continued Success of the
CONQUEST PANTOMIME AND BURLESQUE
COMPANY.
The new grand Pantomime Burlesque Extravaganza, entitled the
GRIM GOBLIN,
which will be presented
Every evening and Saturday Matinee until
further notice, with
MR. GEORGE CONQUEST, JR.,
as Hic-Hac-Hoc, Prince Pigmy, Nix, and the
Vampire Bat.
All of the special features will be given,
including the great European sensation,
MILLIE, THE FLYING FAIRY!
New scenery, costumes and appointments,
wonderful mechanical effects and
AN EFFICIENT CHORUS AND CORPS DE
BALLET.
Due notice will be given of the reappearance
of MR. GEORGE CONQUEST, Sr.

Haverly's Fourteenth St. Theatre.

Corner of 14th Street and 6th Avenue.

J. H. HAVERLY.....Proprietor and Manager.

The IMMENSE

and

TRUMPHANT SUCCESS OF

FUN ON THE BRISTOL:

or, A Night on the Sound,

continues to nightly crowd the theatre to its
utmost capacity.

Secure your seats early to avoid the rush.

Daly's Theatre.

BROADWAY AND 39th St.

Every night at 8. Matinee Saturday at 2.

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August 19, the emotional, picturesque, dramatic novelty of the season! With Emily

Riel, Fanny Mount, Ada Roman, Mrs. Poole, John Dwyer, Harry Lee, Charles Le Clercq, J. E. Brand and superb choruses in the cast.

Haverly's Fifth Avenue Theatre.

J. H. HAVERLY.....Proprietor and Manager

After thorough overhauling and re-furnishing,

WILL OPEN

MONDAY EVENING, AUGUST 23,

with Smith & Mestayer's most successful and famous musical and comedy organization,

THE TOURISTS

IN A PULLMAN PALACE CAR.

Improved in merit and augmented in numbers.

Matinees Wednesday and Saturday at 2 P. M.

Box-office open Thursday morning.

Haverly's Niblo's Garden Theatre.

J. H. HAVERLY.....Proprietor and Manager.

E. G. GILMORE.....Associate Manager.

MONDAY, AUGUST 16,

Limited engagement of the eminent comedian,

MILTON NOBLES

In his great play entitled

THE PHOENIX.

played by him over 1,300 times. Supported by a carefully selected company.

Matinees Wednesday and Saturday at 2

Standard Theatre.

Proprietor and Manager, Mr. W. M. HENDERSON

Every evening and Saturday matinee at 2.

MR. GEORGE HOLLAND

and a specially selected company in the four-act comedy, adapted from the German by

Messrs. Adolph Stein and Sydney

Cross, entitled

OUR GENTLEMEN FRIENDS.

Seats secured one week in advance.

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HARRIGAN & HART.....Proprietors

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Every evening and Wednesday and Saturday matinees, Edward Harrigan's new play,

THE MULLIGAN GUARD PICNIC.

Volks Garden.

199 and 101 Bowery, opposite Spring St.

THE LONDON MUSIC HALL OF AMERICA.

OPEN ALL THE YEAR ROUND.

MRS. PAUL FALK.....Proprietress.

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S. S. SANFORD.....Stage Manager.

Strictly first-class VARIETY talent in all branches. None accepted after first night. Business must be sent in a few days in advance. All aerial artists must have a net.

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thereafter as can be reached by mail and

express.

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GEORGE W. HAMERSLY,

ERNEST HARVEY,

OR

OSCAR DRYER,

as they are in no way connected with this paper.

Good News from Home and from Abroad.

The Clerk of the Weather has formed a

combination with the managers. Theatres

are the most comfortable places in which to

pass these cool August evenings. The number

of people who go to the seaside resorts

grows small by degrees and beautifully

less. Even on Sundays the boats and the

beaches are not crowded. Rooms are being

rapidly vacated at the watering-places

and Summer resorts, and the lists of

departures exceeds those of arrivals. The

ocean steamers now bring us more passengers

than they take away. The city is filled,

not only with strangers attracted to the

Metropolis by business or pleasure, but

with returning residents, satiated with their

Summer sojourns and eager for the comforts

and amusements of which they have been

deprived for months. All the theatres in

New York, except Booth's, will be reopened

by next week, and all but three are now

catering for the public. These are splendid

reports for August, and they promise even

better things to come as the season advances

and theatre goers are reinforced by the

fashionables who are compelled by the laws

of their class to stay out of town a certain

number of weeks. Wall street is very busy,

and the bulls and bears are liberal patrons of

the drama. The hotels are overcrowded and

are beginning to annex all the boarding-houses

in their vicinities, to accommodate their

guests. In all departments of business the

movement of the Fall trade is reported brisk.

Everywhere the people seem to have plenty

of money, and are anxious to spend it

generously. Through the provinces we begin

to see stars and combinations already taking

the field in force, emulous of the early

success of metropolitan managers. The

advertising columns of THE MIRROR, the best

thermometer of the profession, are full of

announcements of standard attractions and

striking novelties, and they have already

poured over into the space which we usually

strictly reserve for reading matter. But, at

this season of the year, the most interesting

reading matter is unquestionably the official

announcements of what is going to be done

and who is to do it, and therefore we need

make no apologies for that excess of

advertisements which is one of the best signs

of vigorous life in a paper that never sacri-

fices its ample news to its advertising cus-

tomers, except when the advertisements contain the latest and most important professional information.

While the outlook at home is thus more than satisfactory, the mails confirm our cable reports of the renewed triumphs of Americans abroad. Col. Haverly, who seems to have discovered and patented the true secret of success, has made a hit without precedent in the performances of his Mastodon Minstrels at London. Her Majesty's Opera House, at which they perform, is larger than our Academy of Music, but it is crowded every night. The leading musical critics praise the singing of the Mastodon troupe; the popular journals eulogize the fun and the variety of the entertainment, and several correspondents write of the delight of the public when, in response to the managerial appeals of "40-count 'em-40," the Londoners find that there are Forty-Five members of the company and that they are thus given more than the worth of their money. This thoroughly American success reacts upon The Danites at the Globe and the Knights at Sadler's Wells, and has even helped poor Col. Sellers, with his weak play and weaker company, at the Gaiety. Undoubtedly it will open the way to a series of American triumphs abroad. Col. Haverly has already established a London agency to supply both countries with novelties, and he is now on the point of securing a London theatre, to which the leading attractions of his American theatres may be transferred at the close of their engagements here. This done, there will still be new theatrical worlds to conquer at Paris, Vienna, Berlin, and St. Petersburg, and we expect to see, before five years have elapsed, a series of Haverly's theatres upon which the sun shall never set, extending round the globe with the fame of American professionals and their leading manager. When this is accomplished there will be no more talk about seasons; for the Summer here is the best part of the year in London. Then an actor will be engaged for the whole year, and his performances will only be interrupted by the brief trip across the Atlantic in a special steamer. Are these predictions considered Utopian? So were our predictions of a London success regarded before they were verified by the facts.

The only cloud upon the general good news is the telegram informing us of the sudden death of Miss Neilson, at Paris. Personally, this accomplished actress will be widely and deeply regretted; but artistically she was already dead to us, having taken her formal farewell of our stage. Perhaps, if she had lived, she would have returned to us. Everybody hoped so, although Miss Neilson herself was very decided in denying any such intention. But as it is, we may at least console ourselves, professionally, by the reflection that not one of the parts she played so admirably is left unfilled by her sudden death. As one star falls another rises, and Miss Fanny Davenport, Miss Mary Anderson and other talented ladies will divide between them what has long been known as "the Neilson business." So, in the midst of our sorrow for the untimely loss of one who had spoken only too truly in bidding us farewell forever, we have the good news that her loss is not irreparable, and that the stage is not to suffer because it has one great actress the less. For the future we hope that we shall send great actors and actresses abroad, instead of being dependent upon the Old World for our supply. The number of new men and women who are pressing forward in the profession justifies this hope. If Edwin Booth and John McCullough make the successes in tragedy during their London engagements that their American fame justifies, the whole English stage will be thrown open to our professionals, and the field of American art will be more than doubled. Then the Sara Bernhardt season will lead to reciprocal attempts upon the French stage, and the Salvini season will give the finishing touches to the education of our younger actors. We have had, and we are going to have, the very best exponents of all the foreign schools of art in this country; and with such unrivalled opportunities for study, comparison, and selection, it would be more than strange—it would be unworthy of America—if we did not produce actors and actresses superior to any others in the world, and capable of commanding appreciation in any country. Not London, not Paris itself, not any European city, has had such a succession of great artists in every line of the drama as those who have visited New York; and it will presently be acknowledged that we can send back artists as great as those we have received.

Improvements Before and Behind the Curtain.

When religion flourishes the churches are magnificently built and splendidly decorated. No expense is spared to make the houses of worship as beautiful as the faith of which they are to be the exponents. Genius traces their designs and adorns them with carvings, statues and pictures, while the wealthiest and the poorest worshippers vie with each other in their contributions to defray the expenses of the erection and embellishment of charming chapels and great cathedrals. So—and we make the comparison not irreverently—when the theatres, those temples of Art, are popular and prosperous, it is natural that they should also be made beautiful. The steady progress of the profession in this country is nowhere more significantly recorded than in the increased magnificence of our playhouses. In Europe, where theatrical art is an institution, the theatres are built and furnished as splendidly as palaces. In England, where theatrical art has only recently taken a firm hold upon the minds of the majority of the people, the theatres have generally resembled in form and decoration those barns to which the prejudices of the Government formerly condemned the strolling players, rogues and vagabonds by law, and vagrants by necessity. For many years this country inherited and adopted the English style of theatres. So long as the spectators could see the stage and the walls were tinselled with a little gilding, the front of the house was considered good enough for all practical purposes. Such artistic feeling as was displayed in our theatres was confined to the stage, where the influence of the profession compelled artistic surroundings. But the steady and universal growth of theatrical art has changed all this, to a noticeable extent in England and in this country remarkably. Every manager who opens a theatre this season prides himself upon having a handsome house. He advertises his redecoration as part of his attractions. He has rebuilt his auditorium, as he has repainted and refurnished it. Year by year we see these decorations becoming more and more worthy of aesthetic consideration. We have now in New York the handsomest playhouses in the world, superior in comfort and convenience to any in Europe, and excelling in form and furnishing the finest theatres in Paris and London.

When Mr. Daly opened his new theatre in Broadway we found that, after having seen the newest improvements in London, he had added American taste and elegance to the sombre style of modern decoration, but that the result was still a little dark and heavy for the general public. The reason of this was because Mr. Daly had sought to make his effects by hangings of paper and cloth, a revival of the ancient tapestries. Then Mr. Boucicault showed us the reconstructed Booth's Theatre, in the new French style, with silks satins and gilding, all warm colors, giving richness and comfort to the large and somewhat severe house. Then Wallack's appeared in a new costume of green and gold, a little Hebrewish in some of its details, but altogether pleasant and comfortable. It remained for Mr. Steele Mackaye to present us with a theatre in which the effects were achieved by the woods employed, in the construction, and the colors were toned down, not by papers and hangings, as at Daly's, but by an artistic use of the materials of which the house was built. One by one, all of our managers have followed these examples, each good in its way, and certainly superior to anything that had yet been seen in this country. From the shell of the Old Bowery, the beautiful Thalia Theatre was evolved. The Grand Opera House, on the other side of town, once considered the most splendid theatre in the Metropolis, found itself surpassed by half a dozen rivals. The little Park, which almost alone retained the old style of a plain interior, has now become a thing of beauty under the liberal reforms of Manager Abbey. As you go from one theatre to another, this season, you cannot but notice that everyone has been considerably improved, and that many of them are entirely renovated. The Theatre Comique would hardly be recognized by those who have only visited it five years ago. Niblo's, always a beautiful theatre in its architectural lines, is now equally splendid in its decorations. The up-town houses we have already mentioned, and the largest theatre in New York, the Windsor, only requires another season of success to be transformed into an artistically furnished and sumptuously adorned dramatic palace. We do not agree with those of the old school who think money wasted upon the front of the house. As the church shows the devotion of the worshippers, so the front of a theatre shows the artistic appreciation of the audiences expected and desired by the management.

But, while we approve and applaud these improvements in the front of the house, we urge upon the proprietors and managers of theatres to devote more attention to the accommodations for the performers behind the scenes. There is no good reason why the dressing-rooms should be mere cupboards, badly warmed, badly ventilated, badly furnished, and badly lighted. There is no good reason why the approaches to the stage should be narrow, obstructed by scenery, draughty and uncomfortable. In the star theatres, where pieces have to be often changed, much may be forgiven; but at the stock theatres there is no good reason why

the performers should not be made quite as comfortable as the audience. We find at the Theatre Francaise, Paris, that the stage behind the wings is carpeted, and that handsome rugs are laid down between the wings; that the whole space behind the scenes is well lighted; that the dressing-rooms are large and elegantly furnished, the leading actors and actresses fitting up their own apartments, if they desire, and that mechanical departments are kept as subservient as possible to the comfort and convenience of the performers. This is a model which American managers, who excel in everything else, should not neglect to adopt and improve upon. When Mr. Irving, an experienced actor in other people's theatres, at length took possession of the London Lyceum, the first thing he improved in his own theatre was the dressing-rooms. He had suffered too much as a stock actor, and even as a star, not to appreciate the inconveniences, the discomforts, the disenchantments and the disadvantages of the ordinary closets set apart for actors and actresses who had to change their costumes three or four times a night in a space hardly large enough to contain their clothing, without leaving much room for themselves. The American theatre, richly as it is now decorated, will not be perfect until the performers are properly provided for, and the stage made as pleasant as the auditorium. We are in favor of cloak-rooms for the ladies and hat-rooms for the gentlemen of the audience; but the ladies and gentlemen of the company ought not to be packed away more uncomfortably than the hats and cloaks.

The Actors' Fund.

At last the dormant energies of our prominent actors have been aroused by the repeated efforts of THE MIRROR in advocacy of a proper actors' fund; and spurred on by the encouragement we offered, Mr. Lawrence Barrett sent a long and able communication upon the subject to one of the morning dailies of this city. Mr. A. M. Palmer was the first to suggest the movement, and to him belongs the credit of starting it in motion. Would it not be well for Mr. Palmer, representing the managers, and Barrett, representing the actors, to unite their forces in order to achieve the result desired?

VENN.—Topsy Venn, whose portrait occupies the space on our first page to-day, is the leading lady in Rice's Surprise Party. She was born in London in 1857, and first appeared on the stage at the age of 7, as a dancer, at the Surrey Theatre. She subsequently toured through Great Britain for three years as a dancer and child actress, with William Sidney's company, next appearing in Fechter's companies at the Haymarket and Lyceum. In 1870, she began at the Strand Theatre, as Pierre, in Esmeralda, an engagement that continued three years, during which she sustained many important roles in burlesque. Her next engagement was with the Lydia Thompson company, which she left to go to India as leading lady of an English burlesque troupe. At Calcutta she appeared in comedy with the late Charles Mathews, as well as in burlesque. Returning to London she rejoined Lydia Thompson, with whom she played at the Criterion, in the provinces, and at the Folly, leaving to take the principal part in the pantomime at the Surrey. For three years she has been at the Surrey during the pantomime season, in the intervals performing in the companies of Kate Santley at the Royalty and Edward Terry at the Gaiety.

PERSONAL.

DE NYSE.—Edwin F. is now in the front rank of the Clipper poets.

EATON.—Mrs. Elise Eaton, wife of the author of *All the Rage*, died suddenly in Chicago last week.

HARRISON.—Alice Harrison left for Chicago on Tuesday, where Photos is to have its first representation.

GRANGER.—Maude will probably play one night in Rome, N. Y. (This witicism emanates from Adolph, our new office-boy.)

LEWIS.—Catharine Lewis travels with a company next season, producing the successes with which she was identified last season. Her younger sister, Constance Lewis, now in London, will be a member of the company.

CUMMINGS.—Minnie is preparing a lecture to be entitled "Slander." It will probably be delivered "between the acts" on her tour, while the gentlemen are in the lobbies puffing the brand. Miss Cummings will thus secure the sympathies of the ladies in the audience.

CURRIE.—Mr. James Currie, a distinguished citizen of Texas, has taken the pledge, and has also resolved never again to carry fire arms. The temperance folk will probably pass resolutions that Porter, the actor, has not died in vain. Whether the chastened Mr. Currie will enter the lecture field has not been determined.

ROAD AGENTS.—Charles H. Craig the popular railroad agent, has been secured by the Baltimore and Ohio road, to take charge of their New York offices. This is a wise selection. Messrs. Craig, Fuller and Skinner are three gentlemen who are particular favorites with theatrical people patronizing the Trunk lines. H. P. Baldwin of the Bound Brook road, and Charles Conner of the Fall River line, are also kindly spoken of by managers and contracting agents.

THE WEEK AT THE THEATRES.

"The Play's the thing."—HAMLET.

Two Nights in Rome was produced at the Union Square Monday night before a large and interested audience. Its author, A. C. Gunter, like many of our native playwrights, is known not so much by his plays that have been produced as by those that have not been produced. His name has been associated with the production of a failure, of the most pronounced kind in Philadelphia, and it may be said therefore that his initial work in New York was not calculated to be received with any undue allowance of favor. Mr. Gunter has written a great deal, and his work has been commended by several local managers—among others Mr. Palmer—but none seemed to have the courage or the confidence, whichever it might be, to furnish the means of forwarding his claims to fame and fortune as a dramatic writer. Maude Granger, however, was the daring one who agreed to try Mr. Gunter's merit, and Monday night, under the most favorable auspices, she launched his play, "Two Nights in Rome."

The theatre was crowded with friends both of the star and of the playwright, but to their credit be it said, that while friendly disposed, they came together, evidently with the intention of giving a fair, an impartial and a candid reception to his work. Those who built great hopes upon Mr. Gunter's ability suffered disappointment, while those who, pool-pooled his endeavor were made to sing a different tune before the four acts of the play had concluded. The fact that the audience—which was largely composed of actors, who had a little rather find fault than not with what they see, and newspaper men who are paid so much a week for being critical—was interested from the beginning of the play to its close, was nine points of the battle in Mr. Gunter's favor.

The plot is simple and is told directly to the point. Antonia, a Corsican girl, is married to Gerald Massey, an artist who falls heir to a title and a large estate. Gerald has previously loved Evelyn Aubrey; but through the machinations of Antonia the two are estranged, and the Corsican woman succeeds in marrying Massey. In the first act, which takes place in the studio of Massey at Rome, it is discovered that the young artist and his wife are not dwelling together in perfect harmony. The husband discovers the means by which his wife had conspired to rob him of his early love, and a wave of trouble consequently ruffles the surface of their matrimonial existence. This is accelerated by the appearance of Evelyn upon the scene. Antonia's former lover, a bloodthirsty Corsican, has made her the object of a vendetta, the undying, relentless hate which is so strongly illustrated in the drama of The Corsican Brothers. In the dread of the vengeance of this man, and hounded on by the advice of one Captain Warmtree, a cousin of Gerald, who will be cut off from his inheritance by the appearance of a child in Massey's domestic circle, Antonia flees in the night from her husband's abode. Her clothing is found on the banks of the Tiber, and the supposition that she is dead enables Gerald to marry his first love, Evelyn Aubrey. Two years later Antonia appears as a teacher of music in the house of Sir Gerald Massey. Captain Warmtree also turns up like a bad penny, and tempts her to assert herself as the lawful wife of Sir Gerald. By a clever little combination of incidents involving the destruction of a valued picture painted by Massey—a relic of his artist life—her identity is discovered. But through the intervention of Abija Peabody—an American speculator in bric-a-brac—who threatens to confront her with the Corsican who seeks her life. She is forced to confess that her marriage with Gerald was a mock one, and that the marriage certificate is a forged paper. This brings the curtain down on the last act.

It is in the invention of the story itself that Mr. Gunter is most successful. It is just complicated enough to escape being wearying; it is melodramatic without being too heavy. The plot critically will stand the test of searching analysis. But in a drama of the style of Two Nights in Rome a good plot, although a very important element, is not the only merit that is looked for, and in almost every other particular Mr. Gunter's play falls short of the mark. The dialogue is trivial and commonplace. There are numerous instances in which good situations and strong effects are spoiled from this very cause. The climaxes are clumsily handled. The interest all culminates in the third act, and there is consequently none whatever left for the fourth.

These are some of the faults of Two Nights in Rome, but, as we observed before, it contains much that is commendable and worthy of the heartiest encouragement.

That the play was cast with the very best judgment was shown by the smooth, even and intelligent way in which it was acted. Maude Granger as Antonia, the Corsican woman, was seen at her best. It was undoubtedly the most finished, earnest and thoroughly praiseworthy piece of work that this charming actress has yet given us. Conceived in a spirit that rendered the character intensely dramatic, it was executed with the bold conviction of a thorough artist. It is a part that is totally different from any other she has yet essayed, and it brings her before the public in a new light. All the difficult requirements of the character were ably met; and the fierce hate,

love, and jealousy of a woman born under a Southern sky were delineated with a facility and truthfulness that showed how ardently she had studied the role. Her performance, therefore, was a most gratifying achievement to her friends. Julia Stewart, the young lady who supported Sothern last season, played Evelyn Aubrey—the part originally written for Miss Granger—and she proved to be the only unsatisfactory member of the company. Her enunciation is painfully indistinct, and this blemish, added to a weak utterance, rendered it quite impossible to hear anything she said a few seats back from the stage. Frank Mordaunt appeared in a character part something after the model of the Judge in My Partner. This popular actor is always acceptable, and the only trouble with his Abija Peabody was that there was not quite enough of it. Joseph Wheelock is an actor who has every reason to succeed. He has talent and a good voice and presence, but he evinces no disposition to improve, and exhibits the same gaucheries and rough corners to-day that he did on the occasion of his first appearance. Mr. Wheelock unfortunately is not a gentleman in appearance or manners, and is not seen therefore to advantage in a part which requires refinement and many of those other little delicate attributes which this actor knows no more about than the man in the moon. Harry Edwards, as Herr Franz, the German comrade of Massey, gave one of those delightful bits of finished acting to which he has accustomed us and which is always a treat. J. R. Grismer was handsome, gentlemanly and earnest as Captain Warmtree, an ungrateful character. J. B. Studley earned deserved applause for one scene, in which he appears as Bennidetti, the Corsican. It is with this character that Mr. Gunter makes one of his mistakes. It should not be lost in the earlier portion of the play, for in its development lie great possibilities—possibilities which if properly grasped would strengthen Two Nights in Rome fifty per cent. The vendetta of Bennidetti would form a perfectly logical means for ending the drama in a tragic manner, that would make it infinitely more effective than it is. Poetic justice demands the death of Antonia in the last act, either by self-destruction or at the hand of her Corsican pursuer. Such a finish would satisfy the void that is left by the very ordinary and uneventful finale of the present form of the play. The remainder of the cast was made up of a half dozen unimportant parts that were played with more or less credit by as many people. The scenery was not new, but it was taken from the extensive stock of the Union Square scene-shaft, and was handsome and appropriate.

The sales have been large, and the prospects are favorable for a profitable if not a lengthy run of Two Nights in Rome.

While Dr. Tanner was undergoing his forty days' fasting match with Death at Clarendon Hall, the theatre-loving public was also enduring the usual Summer amusement fast. It has already become a matter of history that the doctor of the cast iron stomach, setting at defiance the generally accepted three-meals-a-day law, turned sharply around and snapped his fingers in the faces of his astonished friends who advised moderation, and gorged himself with watermelon and beefsteaks, and all sorts of other good things. But Mr. Henderson, the manager of the pretty Standard Theatre, is not so progressive, and has not drawn certain deductions that might easily have been arrived at, from the wonderful doctor's revolutionizing course. Instead of giving the hungry fasting public a healthy dose of theatrical watermelon, he adhered to the old doctrine of feeding a starving man with homeopathic quantities of food, and last Saturday night dipped his managerial spoon into the cook-pot, and brought forth some very weak and watery gruel, in the shape of a comedy called Our Gentlemen Friends. It was not very good gruel that his chef, Mr. Holland, assisted by Adolph Stein and Sydney Gross, had prepared, and although the audience caught at it greedily, it did not take long for them to decide that it was neither "very filling" nor very appeasing.

The piece is a translation from the German of Julius Rosen. It belongs to the same class of dramatic work as Our Daughters and Dr. Clyde. It is an example of the lighter phase of German comedy, a school that is neither so buoyant nor so frothy as the comedies of the French, nor so substantial as those of the English stage. It may be placed midway between the two. Our Gentlemen Friends is a fair illustration of its kind. It is built upon the very slenderest sort of foundation, the feminine social question, "why don't the men marry?" forming the central idea. The situations are of the most inconsequential character, but the dialogue in spots is brilliant. There is said to be nothing new under the sun—there is assuredly nothing new in Our Gentlemen Friends, except here and there a line or so of genuine wit, which is so occasional that it makes one wish for more of it.

A dominant wife possesses a weak-minded husband, whom she rules with a rod of iron. Unluckily, a jolly doctor sows the seed of rebellion in the husband's mind, and he transforms himself at once from the most vacillating of good-natured creatures to an embryo tyrant. In this new role he nerves himself to smoke a pipe openly for the first time, and to spend a night at the club in company with the physician. Here his friends persuade him to make a bet which compels

him to kiss the first woman he shakes hands with on the morrow. He falls victim of course to an ugly old dame, whose shriveled lips he touches with the usual business of disgust and melodramatic horror—a bit of hilarious humor that, from its ripe old age, must have originated with the private theatricals that Noah got up in his ark during the big overflow. At the close of the piece the husband returns to his normal condition of mildness. About this cobweb of plot a number of smaller threads radiate, reflecting various incidents of courtship and matrimony.

As Joseph Moorhouse, the husband, George Holland was exceedingly clever. He has a keen appreciation of the delicate subtleties of the part, and as he is one of the best light comedians we have, the easy, gentlemanly bit of acting he gave was not a surprise to those who had seen him. Mr. Holland is starred; but the strange anomaly is presented of a star in a play that contains no star part. Harry Rainforth played a low comedy character with considerable success, and Harry Duffield—an excellent actor when fitted with a proper role—played a somewhat serious part with commendable earnestness and intelligence. Joseph Holland demonstrated that he is not skilful in the graceful use of his hands; but his make-up, after the style of Inoffensive Townsend Percy, was artistically correct as a caricature, with the exception that the wig was a trifle off color. It is true that Inoffensive Percy's hair is also off color; but it inclines more to a rich auburn than the saffron shade which Mr. Holland affected. Messrs. E. Tannehill, Charles Waverly, and J. Lant all appeared to advantage in small roles. Agnes Proctor, a decidedly good actress, was restricted by a very unsatisfactory part, which gave her little or no opportunity to display her talents. Mrs. Farrer is one of the best old women on the stage, but she was burdened with one of those counterfeit Mrs. Malaprop characters, that possess the faults of being neither funny nor novel to an audience. That peculiar field has been worked threadbare in Our Boarding House and The Mighty Dollar. Mrs. Prior was satisfactory as Mrs. Moorhouse, and the Misses Conway, Boyd and McConnell looked pretty and attractive, and were several becoming dresses.

The Hiawatha cascade scene, the interior used in Hobbies, and that familiar exterior scene which has been used in nearly every play produced at the Standard during the past year, constituted the "new scenery" to which the programme invited attention.

Our Gentlemen Friends will be continued another week, when Mr. Henderson takes it on the road. It will be followed by J. W. Shannon in the Golden Game.

Monday night Milton Nobles inaugurated the commencement of his seventh season as a star, appearing at Haverly's Niblo's Garden in his highly successful drama The Phoenix.

The fact that Mr. Nobles has done this play over twelve hundred times is a sufficient indication of its great popularity and attractiveness, and judging from the renewed vigor, from a business point of view, that it receives each succeeding year, it would not be strange if we were able to chronicle some years hence another twelve hundred nights of growing success.

The play contains all the best features of the Streets of New York and Kit, without partaking of the serious blemishes of either, and Mr. Nobles' impersonation of the Bohemian hero is a unique, clever piece of work, that is quite in accordance with the excellent character of his play. His efforts are ably seconded by a company well-fitted to delineate the peculiar phases of life to which he introduces his audiences, and by long familiarity with their parts (the majority of the members having traveled with Mr. Nobles for several consecutive seasons past) they present a finished and perfectly satisfactory performance. Miss Burt is a little too mature for the part of the flower-girl which she plays, and her voice is not quite equal to the requirements of vocalism. She is a capable actress, however, and is otherwise quite equal to the role. Amy Lee is pert and pretty as Katie. But when attired in male costume she has a tendency to overstep the limits of female modesty. Alonzo Schwartz is very funny as Moses Solomon, and the balance of the company is satisfactory. The fire-scene is the best that has been seen on the stage in this city lately.

The Phoenix will run until August 30, when the Kiralfys will produce Around the World with fresh splendor.

Mr. Gus Frohman informs us that the improvements which Mr. Haverly is making in the Fifth Avenue Theatre comprise a thoroughly and much needed overhauling. It is being recarpeted throughout, the seats retouched with paint, and the stairways, columns, proscenium and private boxes being restored to their original color. The beautiful decoration which Mr. Daly gave to the proscenium is retained, but a new lustre has been added to the solid colors. The lobby will upon the opening night present a clean and inviting appearance, and the front of the theatre will glisten with white paint and varnish. The beautiful crimson satin curtain will be kept in place. It was intended to place a new stage in the theatre, but the present one was found sufficiently adequate for the present season. The theatre will open with a preliminary season next Monday with The Tourists. The performance is embellished by entirely original music, and

augmented by some clever artists. Fanny Davenport with her new play will follow them. Among the other engagements are John McCullough and Emma Abbott.

This evening Hazel Kirke will attain its two hundredth performance at the Madison Square Theatre. The attendance upon this play still continues unabated. The theatre is filled nightly, and the play bids fair to run on indefinitely, unless Mr. Mackaye chooses to strangle it. The success of Hazel Kirke continues to be the wonder of the dramatic world.

On account of an insufficiency of rehearsals the production of Tiole at Daly's was postponed from Tuesday to Wednesday night. Extended notice is reserved until next week.—Fun on the Bristol is drawing well at Haverly's Fourteenth Street Theatre.—The Park and Fifth Avenue open next Monday night.

THE USHER.

*In Ushering**Mend him who can! The ladies call him sweet.**—LOVE'S LABOR'S LOST.*

During Mr. Dan Frohman's stay at the Madison Square Theatre, in the capacity of treasurer, he has faithfully attended to the best interests of the house, and has found many warm friends in the company and the staff of the theatre. Last Saturday night, after the performance of Hazel Kirke, Mr. Frohman received an imperative summons to appear immediately upon the stage. Mr. Frohman dutifully obeyed, and found there assembled the company and attaches of the house. Dear old Coudock advanced from the group, and presented the surprised treasurer with a gold watch, chain and seal. He delivered with it on behalf of the friends about him a speech that overflowed with wit and pathos and genuine feeling. He touchingly alluded to the sorrow with which they would part from one who had endeared himself to everybody who had been his associates, and many other kind things that were appropriate to the occasion. After he had finished, the orchestra struck up "Auld Lang Syne," at which genial Dan coughed asthmatically and brushed his sleeve across his eyes in a very suspicious manner. It was, taken altogether, the pleasantest kind of tribute to a deserving treasurer.

Last Saturday night the critic of the Telegram was observed to walk nervously down the aisle of the Standard Theatre several times, in evident tribulation. He was looking for the occupants of his seats. The office-boy had cribbed the tickets when they came to the office and disposed of them for a trifling sum to one of his particular friends.

A large photograph of Adelaide Neilson, bearing a sentiment, and her photograph, which she sent me while she was last in New York, stands before me. The picture is taken as Juliet, and the handwriting on the margin is bold and characteristic. The face is "turned and wears an expression that is the typification of mingled soul and inspiration. Poor woman! Your success and wealth; your disappointments and achievements; your beauty, and, [fascination], are things that now are spoken of in whispers. You had talent and genius, but there was wanting that element of happiness without which life is a matter of supreme indifference—peace of mind. Your bodily pain was great, but it was surpassed by the anguish of mind, the ceaseless grief, that accompanies a bleeding heart.

Even those who enjoyed Adelaide Neilson's friendship did not enjoy her confidence. She kept her own counsel, and her inner life—her true inner life—was a secret to the outside world. It was but a short time since that I saw her. One Sunday afternoon she had invited me to call upon her at the Clarendon Hotel, where she was stopping, to take a cup of tea. I noticed then that there was a look of suffering about her face, especially the mouth, which was not pleasant to contemplate. But her eyes—those deep, black, lustrous eyes that seemed to reflect the feelings of the soul within—were unchanged—those eyes of hers were wonderful. When she talked they danced and sparkled in a way delightful to observe, and a sly little twinkle often appeared, which betokened a spirit of humor. But when in repose, her eyes assumed a sad, dreamy expression, which seemed to look back but into some distant past, whose history must be shut out from the minds of all others but herself.

While we sat, chatting pleasantly, George Edgar Montgomery of the Times dropped in, and it was not long before my confrere had entered into a hot argument with me concerning a vexed question upon which we never have agreed, viz.: the morality or immorality of burlesque. As the battle of words commenced, I was considerably amused to see Miss Neilson nudge Compton (her leading man and a very gentlemanly fellow), who sat by, and whisper something in his ear; at which they both smiled, and then impartially encouraged us to continue the discussion—they seemingly enjoying the sight of two newspaper men waging war upon one another in a way not set down in the journalists' tactics. It was quite characteristic of her, too, that Neilson did not take sides in the matter; and no matter what her own private opinion might have been, it remained unspoken.

She was too much of a diplomat and too clever at keeping on the right side of the votaries of the press to act otherwise. Probably there was no woman that ever lived who exercised such a power over newspapers as Adelaide Neilson. And yet she never descended to any bribery further than in a lavish expenditure of bright glances and sweet phrases. And oh! how many unwary Jenkinases she captured by the potent power of these.

A correspondent calls my attention to a mistake made last week concerning the personality of the—er—the critic and amusement editor of the Cincinnati Commercial. He explains that Mr. Callahan was "relieved" of his duties upon that paper early in April, and has not written for it since. He goes on to say that "the present incumbent is one Charley McLean, who has about as much soul and perception of art as a marble mantel." So it appears that I pilloried the wrong culprit. How sad it is, though, that a "Charley" should be unfortunate enough to suffer from such a naughty, naughty affliction as paragraph kleptomania.

That bright writer, and exceedingly self-complacent young man, Will Stuart, has been in London a short time, looking for an engagement to act (which he has not found) and writing long letters to American newspapers. Over a month ago The Mirror published an extract about Christine Nilsson, and her plans, which was written to the Sun. It was inserted as reprint, the fact that Will Stuart or "Walsingham" had not affixed his name or nom de plume to the original doing away with the possibility of extending to him the courtesy of individual credit. The editor of the London Figaro—a paper whose influence and importance is largely felt in this country—re-published the article in question, crediting The Mirror with its origin. The authenticity of Mr. Stuart's information being questioned by Col. Mapleson and Mme. Nilsson, the young man writes a letter to the Figaro in which he charges The Mirror with injustice to him in suppressing his name in connection with the authorship of the "alleged interview," and loudly protests against his "veracity being impugned." The editor of the Figaro very wisely and properly cries "sic-em!" and leaves Walsingham, the diva and Col. Mapleson to fight the question out among themselves.

Last Sunday Henry E. Hoyt, the scenic artist, exhibited on the stage of Booth's Theatre, the drop-curtain he has just finished for the Park Theatre, Boston. The subject is a pair of satin curtains, falling over some marble steps, and held together in the centre by a little, pouting, black-haired page. The texture of the satin and the lights and shades form a study that brings forward Mr. Hoyt's fine talents as an artist to the very best advantage. The figure of the page is as fine a piece of work as we would look for in a portrait at the Academy, and Mr. Hoyt has been very happy in selecting and executing it.

At all distances the curtain is highly effective and it will prove a decided ornament to the pretty little house for which it is intended.

PROFESSIONAL DOINGS.

- John Swinburne has been engaged for Tiole at Daly's.
- The Knights this season will present a play by Bronson Howard.
- Time is now being filled for Maude Granger in Two Nights in Rome.
- John Howson and Kate Forsythe and mother arrived on the City of Berlin 14th.
- Ernest Stanley will be business representative of all of E. E. Rice's attractions.
- Fred Enstis has been secured as accompanist for the Redpath Concert company.
- Hudson Liston has been released by Bartley Campbell, and will rejoin Gus Williams.
- The health of Santley, the baritone, is very poor, and he has gone abroad for its benefit.
- The Plunketts are at the Colorado Springs for the Summer, and giving occasional performances.
- The Wellesley & Sterling combination is called for rehearsal at the Chestnut, Philadelphia, 26th, at 2 p. m.
- George Henschel, a well-known English baritone, is in the city. He will make his American debut in November.
- It is announced that Manager T. A. Hall of New Orleans has engaged Catherine Lewis for a two months' tour this season.
- S. Liebling, the pianist, has been engaged to travel with a concert organization under the management of D. C. Redpath.
- Dominick Murray puts in the week of Sept. 13 at Manager Kelly's National Theatre, Philadelphia, supported by Rose Lisle.
- Macaulay's Theatre, Louisville, is being painted outside, frescoed within, redecorated and put in most complete order for the coming season. Gardiner is filling the time.
- The Grand Opera House, Nashville, has been thoroughly repaired and put in the hands of a competent manager. In its present condition it is a very handsome house. C. R. Goodwin has the open dates.
- Leavitt's Grand English Burlesque Opera company, numbering fifty souls, not including that of Marcus Moyer, who is with them, sailed from England last Wednesday. Selina Dolore sailed on the 13th by the Helvetia of the White Star line.
- Salvini sails for America in November. He is engaged to John Stetson, and will open in Philadelphia on the 29th of that month. He will present Hamlet, Othello, Macbeth, Gladiators, and Ingomar. The company will be selected on this side. L. R. Shewell will be leading man and stage manager. Simmonds & Browne will arrange for dates and terms.

REMINISCENCES OF OPERA.

NUMBER FIVE.

THE PYNE-HARRISON PRODUCTION OF RIF VAN WINKLE AT NIBLO'S—A NEGLECTED OPERA—"BECKY ISAACS"—FRAZER THE TENOR—JOHN BARNETT—BORAIN—OPERA UNDER DIFFICULTIES—A PLEASANT SOJOURN IN THE ISLE OF JERSEY—DEATH OF HAMILTON BRAHAM.

During the Pyne-Harrison tour in this country, noticed in a former paper, they gave a season of English opera (which I omitted to mention) at Niblo's Garden, where Mr. Harrison produced Rip Van Winkle, the work of George Bristow, the eminent American composer. The opera was put upon the stage with a completeness of dramatic detail which has scarcely been equaled, and certainly never excelled. This really fine opera was a great success, and it is a surprise to me that it has never been reproduced, seeing how successful Mr. Jefferson has made the dramatic work of the same title in later years. It is as well worthy the attention of operatic managers to-day as any compositions that have of late years been presented. Going back still farther to the old days of the "Garrick" in Whitechapel, London, and the "Grecian" in the City Road; "The Surrey" ("on the sunny side of the water"); also "The Tottenham Street Theatre," afterward called "The Queen's," and recently remodeled into one of the most fashionable West-end theatres, and christened by Miss Marie Wilton, its then lessee, "The Prince of Wales"—I say, going back to the old times of these theatres, and not long after the time that the Kembles ruled at Covent Garden, I find the name of a popular lady (prima-donna in English opera), and known to the boys as "Becky Isaacs." A very popular and clever singer was Miss Isaacs. She was a Jewess; her maiden name was Summers. Miss Rebecca Summers was born in Duke street, Aldgate, London proper, and at a very early age exhibited an intuitive ability as a singer and actress—for that she possessed both these qualifications in a very marked degree is shown by her versatility, and her universal success in whatever role she attempted. As Polly, in *The Beggars*, she has certainly never had a superior; while she had appeared successfully in *The Devil's Bridge*, *The Siege of Rochelle*, *Guy Mannering*, *Rob Roy*, *The Maid of Astor*, *The Maid of Honor*, *Robert the Devil*, etc. Miss Summers was early married to Mr. Isaac Isaacs, a very excellent tenor singer and good musician, to whom she was principally indebted for her musical instruction. Mr. Isaacs spared no effort to improve his young wife's voice, and succeeded in perfecting one of the best ballad voices of the day; and in addition cultivated her aptitude for florid music, so that she became a fine exponent of the new school which was then rapidly becoming fashionable. After several years of unbounded success in her native London, and some provincial engagements (which were limited in those days), Mrs. Isaacs found herself a widow. Subsequently she married again—this time a Mr. Roberts, a lawyer, by whom she had one daughter, who is still living, but not, I believe, connected in any way with the operatic stage. Rebecca Isaacs (for by this name she was always known) died some eleven years ago, in London.

In the early days of "The Grecian Saloon" (situated in the City Road, London), and before English opera had made such pretentious strides in the endeavor to march side by side with its Italian prototype, it had found a welcome and successful fostering at this old-fashioned place of amusement. Then the names of many clever people might have been seen upon its bills, who afterward blossomed into popularity. Mr. Frazer, a tenor who came to this country some thirty years ago, and settled down ultimately as a teacher of music in Philadelphia, was one of these. Sims Reeves, certainly the greatest and most finished artist as an English tenor (or Italian for that matter), might have been heard in the ballad operas of the day. He was popular, it is true, but simply as and no more than a "first singing walking gentleman," and drawing a salary that wouldn't have kept him in cigars at a later date. I am not going to enter upon a biographical sketch of Mr. Sims Reeves, but reserve it for a later paper. Just at present suffice it to say that he went to Italy and did what every student who goes there ought to do; he studied, and studied hard, with the determination that he would be at the top of the ladder or nowhere. We all know how he came back to England, and, appearing as Edgar of Ravenswood in Lucia, at once conquered; how he set all London by the ears; they had never heard such a masterpiece of singing and acting combined; and how afterward, in succeeding years, he has shown his still more wonderful mastery of lyric declamation in Oratorio—in the sublime works of Handel and Mendelssohn;—while at the same time he demonstrated the fact that he possessed poetic skill and exquisite tenderness in the rendition of the ballads of the people. I met a brother of Sims Reeves in 1855, in New Orleans. He was the tenor of St. Patrick's Catholic Cathedral, and a member of Mr. Harry Placide's dramatic company then playing at Placide's Varieties. He possessed a very pretty, light tenor voice, and was a very good actor. But the demon drink—well no matter, he has gone "to that bourne," etc.

John Barnett, author of *The Mountain Sylph* and other operas, was a celebrated "boy-singer" at Covent Garden during the Kemble management, and afterward devoted himself to composition and became famous. For many years he has lived in Cheltenham, England. A daughter of Mr. Barnett went upon the operatic stage, and came to this country with the late Mme. Parepa. She married here, and has settled down in Boston. Old Mr. Barnett, at last accounts, was still in the enjoyment of a good old age, and a resident yet of the pretty

city of Cheltenham. Adam Leffer was another famous singer of thirty years ago, at old Drury. He possessed a splendid bass voice. His father was a clerk in the Bank of England. An uncle was known as a clever bassoon player. Adam Leffer died some years ago, leaving a daughter, Miss Lucy Leffer, who had a short career as a contralto in the operatic world. The last time I heard the lady was in the part of Cenerella in Rossini's opera of that name. She has since married and left the stage.

The production of *The Bohemian Girl*, by Michael Balfe, libretto by Mr. Bunn, at Drury Lane, was one of the most marked successes of thirty years ago. The original cast was as follows:

Arline.....Miss Romer
Gipsy Queen.....Miss Poole
Thaddeus.....William Harrison
Florestin.....Mr. Mansel
Devilshoof.....Mr. Stutton
Count Arnelm.....Mr. Borain

How great a success it was is demonstrated by the fact of its continued popularity up to the present date, and its taking its rank among the standard operas always acceptable. It was translated into Italian and produced in its foreign dress at Her Majesty's Theatre some few years ago under the title of *La Zingara*, but did not gain any additional popularity or improvement by its alteration. Signor Arditi, I believe, wrote the recitatives for it. But it still remains a genuine English ballad opera.

Mr. Borain (or Borighan) was the son of Dr. Borighan of Cheltenham, an Irish gentleman who had settled in the above city in the practice of dentistry, and who, finding his son likely to be a superior vocalist, sent him to Italy. He almost made his debut in *The Bohemian Girl*, as it was his first marked success. Afterward he accompanied Mr. Harrison and Miss Pyne to this country, remaining with them during their successful tour of the States, and returned with them to England. He was an excellent vocalist, a fine actor, and a most genial gentleman, who endeared himself to all with whom he came in contact. He died some few years ago.

Of the Braham English Opera troupe (mentioned in a former paper), a continuance of their career may not be unacceptable. From the City of Worcester (where the contempts of Der Freischütz occurred) they went to Wolverhampton, and played a short season with great success. Thence to Birmingham, Derby, and Leeds in Yorkshire, playing at the old Princess' (another of the old tumble-down theatres of the past) to numerous and appreciative audiences.

While at Leeds I received an application from the proprietor of a theatre in Dewsbury (in Yorkshire, and close to Leeds) to give a season of two weeks. They had never had an opera performed in Dewsbury, and the proprietor calculated upon an immense success. We agreed upon terms, and I billed the town as well as possible, considering that I found the people were somewhat inhospitable, and withal dubious as to the nature or the class of entertainment we designed to give. They were very suspicious of what they termed "show-folk." However, I succeeded in getting some stands of bills put up. Upon visiting the "theatre," I found it sadly deficient in the simplest requisites of scenery; but I arranged with Mr. Thorne of the Princess' at Leeds to loan us a few drop-scenes, in order to put the stage in shape. During my peregrinations around Dewsbury I contrived to get introduced to some of the leading men of the place, among whom I remember a wealthy brewer, who became quite patronizing in his desire to advance our interests. In the course of conversation regarding the details and merits of the troupe, the worthy brewer considerably nonplussed me by inquiries as to "how many clowns we had with the show." I endeavored to explain to him that this was an opera troupe; that they dispensed music, and did not perform acrobatic feats. "I know 'o' opera, don't I doant; but these must aye clowns, lad, or thee won't make thee salt." In due course of time the troupe arrived, and as usual the different members applied at time and private houses pointed out to them as lodgings, for accommodations; but the Dewsbury folk would have none of them—they didn't "harbor show-folk." Mr. and Mrs. Braham were obliged to be content with a garret at a little inn. The rest of the troupe, after much searching, and meeting many rebuffs and annoyances, were distributed among some humble cottagers. We were fully expected to pitch our tents, gipsy fashion, and abide therein. The prima-donna and contralto, with Mr. Bowler the tenor, wisely telegraphed and reserved their lodgings in Leeds, and traveled backward and forward each night, and were thus saved the domestic annoyances of the rest of the troupe. As to the opera, it fared no better. We opened with *Il Trovatore*. It was a problem in Euclid to the audiences of Dewsbury, and the production, on the third night, of *Guy Mannering* was the only piece which saved the troupe from utter disaster. Our chagrin knew no bounds, and to alter it was not an easy task, with a large company whose regular route had been broken in upon by the great inducements held out to visit this God-forsaken spot. There was nothing for us but to try and fill out the time.

True to his prognostications, the brewer's consolation consisted of—"I told thee, mon, thee shouldst have had clowns in 'o' opera; they'd have made it all rit, mon, I warrant thee." In due course of time even Dewsbury became educated to operatic music, and a good company could always make a success. But we were the pioneers, and suffered in consequence. Before the operatic season terminated I secured a fine engagement for the troupe at St. Hilliers, in the Isle of Jersey, the garden of Great Britain, where we appeared in the ensuing Fall, and were received with open arms. The Isle of Jersey is a fashionable resort during the Winter season. The natives are chiefly of the educated class, whose means, as a rule, require retrenchment. Everything is very cheap in "Jersey." The climate is deliciously mild, the people very fashionably inclined, and very hospitable. They had never heard opera at St. Hilliers, but they longed for it; and the consequence was not only a successful season, which was prolonged beyond the original time fixed, but we were feted, and were delighted in various ways at our sojourn.

But an end came to Jersey, and, as it turned out, though never dreamt of by the troupe, a nearer termination to their pleasantly-inaugurated Fall season. Mr. Hamilton Braham took the troupe to Chatham, much against my previously-expressed advice. I had then retired from the management. Braham was a large, heavy man, unused to exertion or excitement, and no doubt the amount of anxiety and worry (which he had hitherto avoided by having a manager), added to a severe cold which he had taken, hastened the catastrophe. He was taken ill in Chatham, and rapidly sunk

under a severe attack of typhoid fever. In a few days he had left the mimic stage forever. Braham was a genial gentleman, not possessed of much force of character, but a good fellow and a conscientious artist. And thus ended the Braham English Opera troupe. H. W. ELLIS.

UNDER THE BAN.

AN OPERA HOUSE THAT WILL PROBABLY BE CONVERTED INTO A FLOUR MILL.

The Health authorities at Milwaukee have issued an order closing the Opera House in that city. The order was served last Friday afternoon. Of course the brothers Nunnemacher were very indignant, and snapped their fingers at the Health people's hints. The authorities suggest that the parquet and circle should be lowered to the ground floor, or but a few feet above it, and that an additional exit should be provided. The ventilation, it is claimed, is very imperfect, and the Health Commissioner is especially severe upon this lack. The official believes that the Messrs. Nunnemacher will readily obey the order, but at the same time he took the precaution to serve it upon Herman, Rudolph, Robert, and J. J. Nunnemacher, so as to be certain that the responsible person should receive due notice.

The Evening Wisconsin says: "At present, there is but one means of leaving the hall, beside the narrow stairway leading from the stage, which latter could not be made sufficiently available or adequate for any extraordinary occasion, such as a panic caused by excitement over cries of fire."

The Nunnemachers stoutly protest against the interference. Herman is especially bitter, and openly proclaims that he will submit to no dictation. He said: "Perhaps the stairs as now constructed are not what they ought to be, but I will change them or not, just as I choose. Besides, it's a question in my mind whether I ever open the Opera House again as a place of amusement. I have half a notion to put in machinery and change the building to a flour mill."

AMONG THE MUSICIANS.

—Adelina Patti will open the new Opera House in 1883.

—The musical season promises to be a brilliant one.

—Anton Rubinstein will come to America again in 1883-4.

—Patti, De Munk, Ketten and DeVivo are still in Australia.

—Amy Skerwin has been quite ill, but is now convalescent.

—The negotiations pending between Theodore Thomas and Duff will probably end in smoke.

—The report that Theodore Thomas has engaged Louis Maas, the Leipzig pianist, for a tour in this country is false.

—There is a rumor in musical circles that Chickering will bring the Russian pianist Sternberg to America this season.

—William Steinway was married in Dresden, Germany, on the 16th. The bride is a Brooklyn lady. They return to America Sept. 10.

—Marie Nellini, Antonia Henne, and Messrs. Bischoff and Remmert will be the soloists at the Sangerfest, Detroit, Aug. 30, 31, Sept. 1, 2, and 3.

—Saul Leibling, the Boston pianist, is still playing at Koster & Bial's. His efforts seem to be highly appreciated, judging from the applause he receives.

—Mme. Carreno, and Signor Tagliapietra will probably join forces with Mr. Courtney and wife, and form a concert company under the name of the Courtney Concert company.

—Camilla Urso is in the city. Her Australian tour was very successful. She will probably make a tour in this country this season under the auspices of a Boston Lyceum Bureau.

—Laura Woolwine, who has been studying in Europe for the past seven years, has returned. She is a highly finished artist possessing a powerful soprano voice, of great range and exceptional sweetness. She has made many successful appearances in Milan and other European cities under the name of Bellini.

TOM TAYLOR.

BY GILBERT A'BECKETT.

And has he passed to that still shadow-land,
And joined the dear old friends of vanished days?
Felt their hushed welcome—as we go our ways,
Mourning that we no more shall touch his hand!

Tom Taylor gone! It was but yesterday,
Ere he moved among us in the strife,
Treading, with sturdy step, the path of life,
An honest traveler on an honest way!

For from his steadfast toll the lesson came,
That rank and honor wait on each recruit;
That flower of work will blossom into fruit,
And simple labor lead to solid fame!

And this he taught us with the wit, the grace,
The kindly wisdom born of chastened years,
The kindlier word, that, now recalled, with tears
Will moisten eyes that note his empty place!

For, though the last the world's vain din to heed—
To note its clamor as it passed him by,
He was the first to hearken to the cry:
Of fainting brother brought to sorest need!

So thus, while Art he served, and taught the Stage,
With labor cultured, scholarly, and chaste,
To clearer heights to beacon public taste,
Of things still nobler he gave nobler gage.

And so he passed! And as men now span
The quiet teaching of his useful days,
They write above his tomb this highest praise,
"Here rests beloved a wise and gentle man!"

KIDDER.—E. E. has written a Memorial verse on the death of Neilson. Another added to the bright galaxy of Clipper poets. We will serve up two stanzas which are certainly gems:

It was but yesterday
We saw her leave our shore.
Alas! the parting then
Was more than "Au revoir!"

That genius that new life
To noble Shakespeare gave—
In all its splendor quenched
Within the cruel grave!

Catherine Lewis is suing Augustin Daly for alleged breach of contract, involving three months' salary. Catherine is one of the bright galaxy of women who have become known to fame through Daly's management.

LILLIAN ADELAIDE NEILSON.

I thought thy bride-bed to have decked, sweet maid,
And not t' have strew'd thy grave.

The intelligence of Adelaide Neilson's death cast a gloom of sadness over her circle of friends in this city. The general public also felt a profound regret at the loss of this great actress, which was as unexpected as it was sudden. It was but a short time since that she was playing her farewell engagement at Booth's Theatre, an engagement that was almost as brilliant as that of Charlotte Cushman at the same house six years before. Miss Neilson had made so many "final farewells" before, that there was little credence given to the announcement that this was to be her last; and had not Death closed her eyes just when her powers and her genius were ripening into maturity, there is little doubt that she would have been seen here again. Indeed, she so expressed herself to the writer before she left for England.

Her birthplace and her origin are clouded with doubt. In the obituary notices that immediately followed the telegrams reporting her demise, it was stated that the land of her nativity was Spain, and that she was the child of a Spanish officer and an English gentlewoman. There is strong reason to receive this information with caution, however. It is more probable that she was born in England, of humble parentage, and that her girlhood was passed in the capacity of barmaid at a public house. Her extreme beauty attracted attention, and she obtained through the interest of friends opportunities for acquiring a better education and training than her rank in life ordinarily would permit. In after years she studiously avoided all reference to her childhood, and it is owing to this reticence and the humble station from which she emerged that the mystery is due which hangs about her early days. Blood will tell, and so will genius when it is born in one; and Adelaide Neilson was no exception to the rule. Naturally intelligent, and with an innate love of art, she developed an aptitude and a passionate love for the theatre which attracted notice.

She took high rank with the London critics soon by her representation of Amy Robsart, in Andrew Halliday's drama, of which the *Daily News*, which had been harsh upon her debut five years before, said: "Her passionate appeals to the truth and honor of Leicester were finely contrasted with the tenderness of her love passages. In the great scene with the jealous and suspicious Queen in the garden at Kenilworth her acting rose to a higher level of pathetic force, and finally her struggles with Varney and her womanish terror at the prospect of death were depicted with an intensity which powerfully excited the feelings of the audience." Miss Neilson soon added Juliet to her successes. When the popularity of Amy Robsart began to wane in the provinces the managers induced her to add to her list Rebecca, in *Ivanhoe*—with which she was not as fortunate as was desired. During September, 1872, Miss Neilson gave a series of farewell performances at the Queen's Theatre, and on the evening of Nov. 18 following made her American debut at Booth's Theatre as Juliet, supported by the late James W. Wallack, Jr., as Mercutio, by Mr. Wheelock as Romeo, by the late Miss Mary Wells as Nurse and by Mr. Waller as Friar. A tour of this country and Canada followed during the next three seasons. In the beginning of 1876 she reappeared in London, and at the Haymarket presented Tom Taylor's *Anne Boleyn*, which, however, never attracted particular enthusiasm. She then revived *Isabelle*, in *Measure for Measure*. In 1877 she revisited this country, and increased her list of characters with *Viola*, in *Twelfth Night*, and *Imogen*, in *Cymbeline*.

A little less than a year ago she returned to America again. The wonderful reputation she had previously made for herself had in no respect diminished, and her tour from city to city and town to town was one grand succession of renewed triumphs and crowded houses. In Boston at the Globe Theatre she played to the largest fortnight's business ever done at that theatre; in fact the receipts aggregated more than those of any other engagement ever netted in that critical city. At Booth's she met with fine success, and her artistic performances of Shakespeare's sweetest women characters made a deeper and a more enduring impression than before. It was a memorable series of performances. The actress had matured; her power was at its height; and her supremacy was admitted on every hand. Her benefit drew a concourse of people that packed the aisles and lobbies of the spacious theatre, and when she appeared before the curtain at the close of the performance and, in a speech fraught with pathos and feeling bade the people farewell, women wept and strong men listened to her tearful good-bye with moistened eyes. There could scarcely have been more sentiment and deep regret shown had they known that this was the last time her voice would ever be heard in New York.

The loss of a prominent artist is always a great calamity, but the loss of the actress who stood at the very head of her art—in the English-speaking tongue at least—is a disaster that cannot be too pungently regretted. The grief of the people and of the profession is not so much for the loss of the woman as for the loss of the actress. For it was not in a social way that Miss Neilson reigned. Her faults were many, but they were lost sight of in recognizing the God-

given talent of which she was possessed. If the life of an actress be darkened by folly or sin, it should not be laid bare to the world. If her history contains pages that are written with records of a frail creature's deviation from the strict paths of duty, it should be sacredly closed from the view of the curious, gaping world. Those who know the snares and temptations that beset the career of a beautiful actress; those who can comprehend the difficulties she has to contend with on every side, are able to sympathize with and find excuses for her waywardness. The downfall of the woman in Eden was not attended with one-half the extenuating circumstances that go to condone the lack of strength on the part of an actress to resist the temptations the force of which are known only to her. The mantle of Charity covers a multitude of sins, and beneath its folds may be the memory of Adelaide Neilson's errors be forever hidden.

The dark rumors that were cabled her anxious friends that purported to explain the circumstances surrounding her death, were highly-colored plays of fancy that later news contradicted. For several years she has suffered from an insidious disease which had eaten and sapped her vitality and strength, and it was this no doubt that was the immediate cause of decease. Edward Compton was with her in Paris at the time, whence he had accompanied her from this country, and also the confidential woman who had traveled with her for several years. When Neilson was last here, although she played with a vigor and a brilliance that surpassed all her previous efforts, it was known to a few of her friends that she was in extremely bad health, yet the worst was by no means expected.

Her place in the catalogue of the celebrities of the modern stage stood at the very head, and in her death we lose the greatest English-speaking actress of the present generation.

PROFESSIONAL DOINGS.

—Hickey's Flock of Geese company begin rehearsals next Monday.

—W. H. Brown (with C. R. Gardiner) is spending a few days in Boston.

—D. B. Hodges has returned from London, whither he preceded the Mastodons.

—Barrett and McCullough will be pitted against each other in Detroit early in September—Fair week.

—Marcus R. Mayer is expected to arrive with Leavitt's Grand English Opera Burlesque company from London on Saturday.

—Dave Thomas, press agent with Barnum's circus, leaves P. T. B. on Monday, to join the Flock of Geese company in the same capacity.

—A glance at our correspondence column shows that the campaign of '80-'81 has opened, and that desultory skirmishing is going on all along the line.

—The 23d of this month will be "first-night" for quite a lot of attractions, and a goodly number of authors and managers will be on the anxious bench.

—Mr. Max Zoellner goes as business agent with Annie Ward Tiffany. For the past five years Mr. Zoellner has been with Januscheck in the same capacity.

—The Agnes Wallace-Villa combination met for rehearsal at Port Jervis, N. Y., on the 16th. They will tour this month principally through Pennsylvania.

—The astounding and stupefying intelligence reaches us from our regular correspondent that Barnum's "Greatest Show on Earth" will probably give Kokomo, Ind., the go-by. O' fickle Barnum!

—The children at Macy's dry goods emporium were invited to see Fun on the Bristol at Haverly's on Saturday afternoon last, and each of the little ones ("Macy's Infants") was presented with a pretty souvenir programme.

—The funeral of Leonora St. Felix (St. Felix Sisters) took place from St. Augustine's Chapel, E. Houston street, on the 12th. A large number of the variety profession attended, and flowers were sent in abundance. The young lady was aged 15.

—Max Fegman will resume the part of Le Blanc in *Evangeline*, in which he made a success last season. Although but in his twentieth year, he possesses a strong and cultured baritone voice, and has developed thus early into an admirable comedian.

—Lovers of sterling comedy will have a rich treat this season. Joseph Jefferson and Mrs. John Drew will present *The Rivals* with the following strong cast: Bob Acres, Jefferson; Mrs. Malaprop, Mrs. Drew; Sir Anthony Absolute, Frederic Robinson; Capt. Absolute, Maurice Barrymore; Sir Lucius O'Trigger, Charles Waverly; Falkland, Harry Taylor; Fag, Thomas Jefferson; David, J. Galloway; Lydia Languish, Rosa Rand; and Lucy, Adeline Stephens.

OUR DEAD QUEEN.

[To the memory of Lillian Adelaide Neilson this feeble effort is most humbly dedicated by her sincere mourner, Richard Foote.]

And has thy spirit taken wing,
And fled the mimic scene;
And shall the playhouse no more ring
With plaudits for its Queen?
Hast gone for e'er, thou vision fair,
And is thy cold grave made:
Must we for thee the black robes wear,
Alas! Queen Adelaide!

How sad and true was that farewell,
When last we saw thy face,
And reveled in the magic spell
Wrought by thy perfect grace.
And now thou never shalt return,
And thy last part is played;
And evermore our hearts shall mourn
Our lost Queen Adelaide!

Ah! great one, God took thee away
The world's sins to chastise;
In Paradise thou still shalt play
To feast the angels' eyes!
Its harp will be in silence awed,
And other glories fade,
While Heav'n's resounds as they applaud
Our proud Queen Adelaide!

NEW YORK, AUGUST 17, 1880.

THE FORREST HOME.

CONDITION OF THE INMATES—A LUXURIOUS BUT LONELY LIFE—AN ABSURD STORY CONTRADICTED—THE FORREST WILL.

The likelihood of a contest over the will of the late Edwin Forrest, which is being discussed in the daily press, has brought into prominence the benefaction of the great tragedian—the Forrest Home. The other day a well-known professional made the remark that the Home presented the anomaly of a little colony living in handsome quarters and faring at table on the best, but who were scantily and seedily clothed—some of them in rags. Doubting that such a condition of affairs existed, and feeling that if it did means would be taken to remedy it, we undertook an investigation.

On last Saturday a representative of THE MIRROR was sent to Holmesburg, Pa., to visit the Forrest Home, with instructions to give his impressions of its general conduct, and to interview the inmates, for the purpose of ascertaining whether there was any foundation for the report that, whilst they are well fed and comfortably lodged, no provision is made for clothing them, and that as a consequence some of them are very poorly clad. There are but four inmates, two ladies and two gentlemen, and THE MIRROR representative saw and conversed with three of them, one being slightly indisposed, but well cared for by Dr. Hendrie, an excellent physician connected with the Home. It is gratifying to learn that they are remarkably well clad, that their quarters are commodious, comfortable, and in many respects luxurious, and that they themselves represent the fare as in keeping with their really elegant surroundings. That it is no exaggeration to apply the term luxurious to these surroundings, it need only be mentioned that there is a choice library of 8,000 volumes, a large number of exquisite works of art in the way of statuary and paintings, and that these, with the handsome furniture, are insured at present for \$75,000. There are about twenty rooms in the building, twelve of which are bed-rooms, and several new applicants are expected soon to occupy some or all of them.

One of the pleasantest charms about the Home is that there is nothing to suggest that it is a charitable institution, and its only fault is one which has been pointed out in Mr. Barrett's letter, published in the Herald. The place is too dull and secluded, and, as Mr. Barrett has said, "it should be located in a large city, where those who have all their lives been accustomed to the enjoyment of society will feel less lonesome than in the country far from familiar surroundings." Holmesburg is called a part of Philadelphia, but to reach it from a central point in the city proper it is necessary to take a horse-car for a half hour and the steam-cars from Kensington for thirty minutes more. The cost of the round trip is forty-seven cents, and of course the inmates can afford it but seldom if at all. From the depot at Holmesburg to the Home there is one mile to walk, and in the last three-fourths of this mile THE MIRROR representative met but two persons. The loneliness of the location is the only drawback to the Home, for besides the commodious and well-furnished building, there are eighty-six acres of beautiful grounds, in which is a well-cultivated farm and seven hot-house grapevines, which latter cost Mr. Forrest \$30,000. The farm and the grapevines are rented out, as the latter in particular proved to be unprofitable, as it costs too much to keep them in order.

About twenty years ago these conservatories contained flowers, and Mr. Forrest converted them into grapevines, as he then had the Home in view, and believed that the profits derived from them would add to the fund, and increase the comfort of the inmates. The great actor was very fond of children, and on his way once to a juvenile party he stopped in Broadway and bought some hot-house grapes to be added to the feast. He was surprised to find that the price was five dollars per pound, but he bought them of course; and here the thought that it must be profitable to raise grapes which could be sold at such a price suggested the idea of the grapevines.

In the Home one of the most notable works of art is a life-size and magnificent statue of Forrest as Coriolanus, by Thomas Ball of Boston, and there are a great number of busts of distinguished persons, including one of the great tragedian himself. There are handsome pictures of Forrest as Lear, Kean as Richard III., Rachel as Phoebe, Burton as Bob Acres, and many other artists, and a fine photograph of Mme. Ponisi, who supported Forrest at the Broadway Theatre many years ago, has a post of honor. There is a framed play-bill of Damon and Pythias as played at the Broadway, April 30, 1852, the sixty-ninth night of Forrest's engagement and his benefit night.

Among the portraits are, James Oakes, Forrest's friend and chief executor, now dead, and William Forrest, the actor's brother, who died in 1834, and was connected with Messrs. Jones and Duffy in the management of the Arch Street Theatre in Philadelphia, four years before his death. Among the relics are a suit of armor and a curiously carved settee made in 1620. There is a magnificent painting by Sligeneyer of one of the Martyrs, who sleeps calmly with the cross clasped to his heart; and on his right is the head of a lion, who sharpens his teeth and is eager for his prey. "The Children at the Brook," by Meyer von Bremen, is another

fine picture, and a painting by A. F. Bellows is exquisite in conception and execution. It is in three parts, or rather there are three pictures, called "The Story of a Life," and representing morning, noon and evening, typified by a christening, a marriage and death.

To sum up, THE MIRROR can state positively that the Forrest Home is a delightful retreat; and that it has no disadvantage except the loneliness of its location, and that the inmates have good fare, good clothing and comfortable quarters. Every actor in the land should unite in opposing any attempt to rob this institution of its means and usefulness, and the Forrest Home, like Edwin Forrest's name, should live throughout all time.

DRIFTWOOD.

In the power and faculty for excellent fooling, which ran through every mood, from the grotesque to the pathetic, but with no faintest taint of coarseness, or malice, or unkindness, and of luring all kinds of people to join in it, no one in our day has approached Tom Taylor.

It was a faculty which had been kept much in restraint in early life, while he was fighting his way to independence through Glasgow and Cambridge, until he had gained the temporary haven of Trinity fellowship. But his reputation as master of the revels had already begun to spread when he came to London in 1844 to read for the bar.

So he was at once recruited by "the old stagers," who had just started on the "tumbling" career which has made the Canterbury week famous. With John Doe and Richard Roe, the Hon. S. Whitehead, the Chevalier Esrom, the Smith family, and the rest of that unique band, he helped to make the little country theatre and the long room at the Fountain Inn a sort of central shrine of good wholesome fun; pouring himself out in prologues, epilogues, play-bills and squibs, many of which would well repay the zeal of any collector of good things who will hunt them up. It was for them that in 1846 he wrote the first piece which made his reputation as a dramatist, To Parents and Guardians.

And one of them (a contemporary at Cambridge, now a grave metropolitan magistrate) became his chum in the temple, in the chambers where Thackeray deposited his wig and gown under their charge, and wrote up his name with theirs over the door, in some vague expectation of possible professional benefits to accrue from that ceremony. The rooms were at 10 Crown Office row, looking over the Temple gardens, and approached by a staircase from the row. They had also, as a double set, access to a back staircase leading into Hare court. From which circumstance, and the jocular use which both Thackeray and he made of it, the rumor spread of the impecuniosity of the trio, and of the shifts and stratagems for the manipulation of clients and the defeat of duns, which the second staircase enabled them to perpetrate, with the aid of their boys (the heroes of the farce, Our Clerks). It may be said in passing, however, that there was not a shadow of foundation for these stories. No taint of Bohemia hung about him in this matter. He spent liberally what he earned, but nothing more.

The rooms were among the oldest in the inn, dating from the fire of London, but convenient enough, with the exception of one gloomy hole, christened by Tom "the hall of waistcoats," because in it stood the wardrobe in which his chum, a well-dressed man, kept the liberal supply of clothing which he had brought from Cambridge. In it also swung the hammock in which an occasional belated visitor slept, and the laundress deposited her baby when she came to clean the rooms or help cook.

The block has been pulled down and rebuilt; but he has left a memorial of them in the "Templar's Tribute," part of which may well be repeated here: They were fussy, they were musty, they were grimy, dull and dim; The paint scaled off the paneling, the stairs were all untrim. The flooring cracked, the windows gaped, the door-posts stood awry. The wind whipped round the corner with a sad and wailing cry. In a dingier set of chambers no man need wish to stow Than those, old friend, wherein we dined at 10 Crown Office row.

But we were young, if they were old; we never cared a pin. So the windows kept the rain out and let the sunshine in. Our stout hearts mocked the crazy roofs, our hopes bedecked the wall; We were happy, we were hearty—strong to meet what might befall. Will sunnier hours be ever ours than those which used to go Gay to their end, my dear old friend, in 10 Crown Office row?

Those scrambling, screaming dinners, where all was frolic fun, From the eager clerks, who rushed about like bullets from a gun, To the sore-bewildered laundress, with Soyer's shilling book Thrust of a sudden in her hands, and straight— What silver laughs, what silver songs from those old walls would flow Could they give out all they drank in at 10 Crown Office row!

You, too, have found a loving mate. Ah, well! 'twas time to go; No wives we had—the one thing bad—at 10 Crown Office row. Good-bye, old rooms, where we chummed years without a single fight. Far statelier sets of chambers will arise upon your site: More airy bedrooms, wider panes our followers will see. And wealthier, wiser tenants the Bench may find than we; But lighter hearts or truer I'll defy the town to show Than yours, old friend, and his who penned this, 10 Crown Office row.

N. Y. Telegram: The longer a man lives the more he learns, if he have the average amount of intelligence and keeps his eyes and ears open. For a long time we could not understand why plays of magnitude in cast, scenery and detail were so much less popular among professionals in this country than in Europe. French, English and German dramatic authors launched boldly into fields of fiction and regions of speculation, and never seemed to be bothered by any consideration as to the number of people it

might take to tell their stories, or the massiveness of the scenery necessary for its proper location and production. In America it is just the opposite. The very first thing a manager or actor looking for a new play will do when they get a new MS. is to count the cast, calculate how many persons they will be compelled to take "on the road" with them, and how much the scenery will cost to get up and tote around. If these points are not satisfactory the piece will almost invariably be rejected, although it may never have been read. Indeed, in most instances whether it shall be perused or no is settled by the results of the foregoing investigation. If there are not too many dramatic personae in the play and the sets are either ordinary "cut wood exteriors or common interiors," the drama will be read—always providing, however, that it is in something like dramatic "form." Should the characters and "plot" be otherwise, ten chances to one the actor or manager will return the MS. respectfully declined, without having ever discovered whether it was tragical, comical, musical, pastoral, or all four, or not. It may occur to the layman reading this article to ask himself or somebody near by why this is thus? Here is the answer: Railroad fares. Aye, railroad fares. Recollect that "on the road" in America means across the continent by rail. Remember also that fares and hotel bills are very high. Transportation costs more in America than it does in France, England, or Germany, and the cities and "show towns," as they are called, are leagues further apart. Why, many a time a company has to make a jump from where it played on Saturday night to where it is billed to appear on Monday over a stretch of country greater than that to be traversed by a company in the provinces anywhere in Europe in two or three weeks. In short, it is the tremendous expense attending going "on the road" here that is of such vast importance to managers. When the railroad fares alone of one individual in a season may reach the sum of \$2,000, they are worthy consideration. Money is not spent so lavishly in this way in the European countries; therefore authors can draw a little more on their imaginations. But alas! in America the case is as we have described it so that the dramatic writer has to curb his Pegasus and trim his work to save railway expenses and heavy scenic bills. This is the respect that makes calamity to American drama of so long life.

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—Wood Benson goes as business-manager with the Emma Verne Snowed up combination.

—Genevieve Ward has been secured for the Prince of Wales Theatre, London, by Manager Bruce.

—W. D. Howells is at work on a new play for Lawrence Barrett, which will be produced early in October.

—Genevieve Ward has had a handsome offer to come to America to support Salvini. She refused for reasons of a personal nature.

—Nick Roberts' Hamptly Dumpty puts in Fair week (first week in September) at Columbus, O., thence working West and reaching St. Louis 20th.

—Dan Shelby has undertaken the management of John Murray, character actor, who will appear in the drama of Constable Hook, supported by Grace Cartland.

—George Conquest, Sr., is now pronounced by his physician as having passed all danger of losing his left leg, and the prospects of his rapid recovery are said to be exceedingly favorable.

—Mme. Morlacchi and her agent, John H. Browne, are passing the Summer in Chicago. Morlacchi appears at the Olympic, there, Aug. 30, and then fulfills engagements in the principal cities on her way East. Latter she will play through the New England circuit.

—Adele Paine, supported by the New York Dramatic Alliance, under management of H. R. Park of Cleveland, will present this season Adrienne, Hunchback, Ingomar, Leah, etc. Heavy first old man and old woman have yet to be engaged to complete the company.

—Haverly's Mastodons are the talk of London. Billy Emerson especially has made a tremendous hit in his imitable acts. Billy is the lion of the hour over there. Mapleson has telegraphed Haverly that the Mastodons can remain in London indefinitely, and turn him over two or three fortunes.

—The Frolicsome Oysters is the title of a musical comedy by H. Wayne Ellis, which, while it partakes somewhat of the modern light-class school of entertainment, must not be confounded with these disconnected pieces. It is constructed in proper dramatic form, has a story of its own, and its fun is the natural outgrowth of itself. Mr. E. has adapted to it some pretty musical effects, and the scenic idea is very comical and original.

—E. E. Rice has added the Bijou Opera company to his list of attractions. E. E. Kidder will be the manager—a capital selection. Spectre Knight, Ages Ago, and Charity Begins at Home constitute the repertoire—operas that have become identified with the Bijou company. Mr. Rice warns the profession against using the music of these without his consent, as he has purchased all rights.

—Buffalo Bill, supported by a dramatic organization of twenty-four artists, will be again before the public this (his ninth) season, beginning at the Windsor Theatre, this city, August 23. He will produce a new drama by John A. Stevens, entitled The Prairie War, relating incidents in the life of this famous guide, scout, and hunter while in the employ of the United States Government. Business-manager Josh E. Ogden is now arranging time.

—Birch & Backus, who are to commence their next minstrel season August 30, have issued a new lithograph, which is attracting much attention. An opera-glass rests upon a table, upon which are seen a programme and a glove, intimating that its owner has just returned from a theatre. In the largest lenses are seen portraits of Birch and Backus in citizens' attire, while astride of the tubes are full-length caricature figures of these gentlemen as when they appear as Bones and Tambo.

AGAIN.—An interview with Adelaide Neilson which appeared in THE MIRROR some months ago, takes the prize as the most widely copied and quoted article of the current year. Extended extracts have at various times been reprinted in all the leading newspapers of the United States, and also in several leading monthly magazines. The London Figaro has the credit of first reproducing it in England. The August number of the London Theatre is the last to make use of it.

FIELD.—The lady of Monologue fame comes back to us early in September, with Life in Paris added to her repertoire.

CHANDOS.—Alice Chandos has returned after a prolonged absence abroad.

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SEASON OF 1880 AND '81.

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